

17 Fabulous Singers from Broadway and Hollywood

Brent Barrett, Theresa Finamore, Alison Fraser, Susan Gordon, Jason Graae, Guy Haines, Juliana A. Hansen, Katherine Helmond, Judy Kaye, Rebecca Luker, Sharon McNight, Nichelle Nicastro, Christiane Noll, Lynnette Perry, Tammi Tappan, and Remy Zaken

Featuring THE SCARLETTES and Special Guest Ghoul ZACHERLEY

17 Fantastic Tunes from 17 Classic Horror Films

Aurora (HOLD THAT GHOST), Beware of The Blob (THE BLOB), The Faithful Heart (JOURNEY TO THE CENTER OF THE EARTH), Faro-La, Faro-Li: Song of the New Wine (FRANKENSTEIN MEETS THE WOLF MAN), Goody Goody (WHAT'S THE MATTER WITH HELEN?), Hey You! (THE MUMMY'S CURSE), Hush Hush Sweet Charlotte (HUSH HUSH SWEET CHARLOTTE), I've Written a Letter to Daddy/What Ever Happened to Baby Jane (WHAT EVER HAPPENED TO BABY JANE?), Jeepers Creepers (JEEPERS CREEPERS), Look For a Star (CIRCUS OF HORRORS), Mothra's Song (MOTHRA), Stella By Starlight (THE UNINVITED), Who Killed Teddy Bear? (WHO KILLED TEDDY BEAR?), You're a Dolly (ATTACK OF THE PUPPET PEOPLE), and "I Was a Teenage Horror Medley" (You Gotta Have Ee-Ooo from HOW TO MAKE A MONSTER, Daddy Bird from FRANKENSTEIN'S DAUGHTER, and Eeny Meenie Miney Moe from I WAS A TEENAGE WEREWOLF).

Produced by Bruce Kimmel*Executive Producers:Richard Valley & Tom Amorosi*Cover Art by Frank Dietz

Send Check or Money Order Payable to Red Circle LLC, Box 604, Dept. CD Glen Rock, NJ 07452

U.S. single-issue orders, please add \$2.00 for shipping and handling, and \$3.50 each additional copy. Canada, \$4.00 per copy (lat class). Foreign, \$6.00 per copy (alt mail). Please allow \$ to 6 weeks for delivery.

We Now Accept Credit Cards!

MasterCard, Visa, and

American Express

Include card number, expiration date, and signature.

Jeepers Creepers is also available via PayPal al www.scarletstreet.com



PUBLISHER/EDITOR Richard Valley

MANAGING EDITOR Tom Amorosi

ASSISTANT EDITOR Dan Clayton

ASSOCIATE EDITORS Ted A. Bohus, Ken Hanke

ADVERTISING DIRECTOR Kevin G. Shinnick

Phone: (201) 941-0897 Fax: (201) 445-0034

SPECIAL CONTRIBUTOR Forrest J Ackerman

SUBSCRIPTION INFORMATION (201) 445-0034 / Fax (201) 445-0034

E-mail-reditor@scarletstreet.com

Website-www.scarletstreet.com

CONTRIBUTING WRITERS
Robin Anderson, Michael Barnum, John
F. Black, Mark Clark, Anthony Dale,
David Guffy, Ken Hanke, Ken Mogg,
Lelia Loban, Harry H. Long, John J.
Mathews (The News Hound), Rick McKay, Ron Morgan, Terry Pace, David J.
Skal, Farnham Scott, Kevin G. Shinnick,
Drew Sullivan, Michael D. Walker

RESEARCH CONSULTANTS John Brunas, Anthony Dale, Laser Joe Failla, Farnham Scott

WEST COAST CORRESPONDENT Todd Livingston

CONTRIBUTING ARTISTS Bill Chancellor, John E. Payne

SCARLET STREET WEBMASTER Joyce K. Meyer

13 to 13

SPECIAL THANKS

Aboyd.com, Forrest J Ackerman, Ron Adams, All Day Entertainment, Mary Amorosi, Anchor Bay Entertainment, A&E Home Video, Bender Helper Impact, Ted A. Bohus, Cinemaker, Kevin Clement, E.I. Independent Cinema, First Run Features, Grey Mediacom, Harcourt Trade Publisher, Harriet Harvey, Image Entertainment, International Tours and Events, iUniverse, Bruce Kimmel, Kino on Video, Lions Cate/Fox, Alvin H. Marill, McFarland & Co., Mechanicsburg Mystery Bookshop, MGM Home Entertainment, Joe Moe, MPI Home Video, Jerry Ohlinger's, Ann Falladino, Toni Palladino, 20th Century Fox, Paramount Pictures, Ben Pavlovic, Redield Arts, Parker Riggs, Sinister Cinema, Something Weird, Stephen Sally, Spencer Savage, Subversive Cinema, Synergy Entertainment, Tomahawk Media, Universal Pictures, Philomena Valley, VCI Home Video, Video Vamp, Visionary Media, Warner Bros, James Warner, Peggy Webber, Zacherley



Copyright © 2004 by Scarlet Street. All rights reserved. Printed in the U.S.A. Scarlet Street © (ISSN 10588612) spublished for \$42 per year (\$7.95 for a single issue) by Scarlet Street, Inc., 247 Boulevard, Glan Book, New Jersey 07452. Periodical postage paid at Ridgewood, New Jersey and additional office. POSTMASTER: Address changes to Scarlet Street, P.O. Box 604, Glan Rock, NJ 07452. Scarlet Street assumes no responsibility for the authority of advertisers to sell transferred property. Products advertisers and editorial views expressed are not necessarily endorsed by Scarlet Street. All rights to letters sent to Scarlet Street will be treated as unconditionally assigned to Scarlet Street will be treated as unconditionally assigned to Scarlet Street for publication unless otherwise noted. Please send all correspondence to P.O. Box 604, Glan Rock, NJ 07452.



Features and Departments

- 4 Scarlet Letters
- 12 Frankly Scarlet
- 16 Horror's First Queen: A Reminiscence of Fay Wray
- 20 The News Hound
- 22 Hallmark of Horror: Frankenstein Lives Again!
- 23 Sex and Monsters: Kinsey
- 24 Screen and Screen Again
- 26 Dial H for Hitchcock: The Signature Collection
- 31 Hey-y-y-y, Abbott! The Best of Bud Abbott and Lou Costello
- 32 Mummy's the Word: More Universal Horror Legacies
- 37 Jeepers Creepers: It's Jonathan Breck
- 38 Hollywood Gothic Redux
- 42 Van Helsing: The Man Who Slew Too Much (Part Two)
- 45 Second Opinion: Van Helsing on DVD
- 51 Forry Ackerman's Crimson Chronicles
- 52 Dressed to Thrill: Patricia Morison
- 57 Broadway: The Golden Age
- 60 Just the Facts, Ma'am: Peggy Webber
- 72 Book Ends
- 81 Classifieds

COVER: Still Christopher Lee's most famous characterization—Count Dracula.

Scarlet Letters

Concerning Farnham Scott's article in Scarlet Street #51 (VAN HELSING: WHAT WENT WRONG?), I went to see VAN HEL-SING with a kind of what-the-hell attitude, knowing full well that even promising trailers are absolutely no indicator of quality. I went hoping for-and expecting-absolutely nothing. But (1 shamefully admit) I still actually entertained the feeble and childish notion that this attitude could somehow put a reverse curse on the film and I might actually enjoy something about it. Well, I ask you: aside from yours truly, is there anyone out there so incredibly stoopid-headed as to yet hope that Hollywood will ever again deliver to Us True Monster-Lovers a film even vaguely evocative of the classics of the thirties and forties?

Key-rice! How much longer am I gonna have to pay movie prices to watch yet another goddamned Big Video Game? I mean, in the old days, crap usually meant that the studio had no money and/or no time and/or no talent to invest in their product. What's the excuse this time?

Okay, sure, sure-I understand that a lot has to do with how you were raised. Just like some people who came from families where everyone always ate okra, and they grew up to actually believe that okra is yum-yum-yum-alicious, and they simply cannot—nay, will not-see okra for what it really is, which is snot with seeds! Yes, just like these people, Dear Reditor, since I was raised on monster movies made at a time during which story meant something, characters meant something, atmosphere meant something, a faint semblance of believability meant something. I grew up to actually feel that VAN HEL-SING, LEAGUE OF EXTRAORDINARY GENTLEMEN, and films of that ilk (to name only two), are all simply lowestcommon-denominator, computer-generated, trend-worshipping-committeemanufactured (dare I say it?) okra!

I'm up to here, Dear Reditor! You hear me? I'm up to here! With all my heart (even the metal and plastic parts)...

Michael R. Thomas

Belleville, NJ

Now, now, Mike, remember the cheery philosophy of that wise old sage, Ygor—like lightning and a boiling hot sulphur pit, "VAN HELSING was good for you!"

Loved the new issue of Scarlet Street. Great layout, photos, and color. Still damned wonderful!

Dick Klemensen Little Shoppe of Horrors Des Moines, Iowa

And we loved the latest issue of the fabulous Little Shoppe of Horrors, especially the review by publisher Dick Klemensen that reads: "... for a complete collection of in-depth interviews, news, overviews, and theme articles—just the whole package—plus a gorgeous look, SS is the best!"

Ran into your website tonite and love it! Also love seeing my name there, and to clarify: No, I did not compose the music for AN EVENING WITH BORIS KARLOFF AND HIS FRIENDS. Milt "Magic Castle" Larsen and I were cocreators of the album and also produced it. Forry Ackerman wrote the script. I had wanted Korla Pandit to do the score, but when our rep (Barney McDevitt) sold the album to Decca, the diskery's prez, Charles "Bud" Dant, named excelent composer/conductor William Loose to handle the score chores. (You can read the entire story about the album in my www.boxofmonsters.com interview.)

I have composed and performed a number of spook scores for Electric Lemon Records/CDs, now available on eBay and Amazon.com and iTunes and every place else, including MUSIC FOR ZOMBIES, THE PHANTOM OF THE ORGAN/VAMPYRE AT THE HARP-SICHORD, JOHN CARRADINE-POE WITH PIPES, HORRIFIC HALLOWEEN, and the as yet un-re-released MUSIC FOR MAGICIANS and DR. DRUID'S HAUNTED SEANCE (both due out in 2005). For anyone who may be a fan of my composition "Carnival of Souls," you can hear the words for the first time as I sing them on my new Dejavu Record Company release, "VERNE LANGDON-OUT OF LOVE.

Verne Langdon Los Angeles, CA

WANTED! MORE FRENCH SEX KITTENS LIKE...



Yvonne Monlaur



It's swell having Verne—who, in addition to his other many accomplishments, took over the Don Post Studio and created all those classic monster masks from the sixties—visit Scarlet Street! Stop by, anytime!

I've just finished listening to Richard Valley's commentary track on the DVD of THE ADVENTURES OF SHERLOCK HOLMES. Very interesting. Having been puzzled for over 40 years by the plot holes in the Mateo murder plot (Had Moriarty been plotting these interrelated crimes for 10 years? Nope!), I was very glad to have Mr. Valley finally clear that plot up. Thanks!

I have always wondered if Holmes' music-hall singer disguise was really Basil Rathbone at all, suspecting that someone else doubled Rathbone or at least did the singing for him. All of Rathbone's other disguises in his other Holmes films are always so transparent that it's clearly him, and the singing sounds so utterly unlike Rathbone. It was very interesting to learn from that it is indeed Rathbone. Relistening to his singing, yes, you can tell here and there, in a vowel or two, that it is Rathbone, but you must strain to hear it. He's been fooling me since about 1960, when I first saw this film. Thanks again!

Mr. Valley's reticence, however, in relating the background on wonderful George Zucco, robs those unacquainted with his life of the dramatic tale of his sad mental illness in his last decade, and also misses the opportunity to refute the over-the-top version of it related in Hollywood Babylon. In reading Gregory William Mank's account of Zucco's life in Hollywood's Maddest Dectors, what really struck me about Zucco's life was what a great love story it was. He and his wife were truly passionately devoted.

Douglas McÉwan Reseda, CA

It wasn't reticence, Douglas, (Oh, no, it wasn't reticence!) It was simply a lack of time dictated by the audio commentary format. It's something of a juggling act to provide background information and comment on the onscreen action at the same time. I'm happy to report, though, that my production notes and audio commentary for MPI Home Video's release of the Sherlock Holmes series starring Basil Rathbone and Nigel Bruce has resulted in my signing a contract with McFarland & Company to write a book on the

Continued on page 10



June 24, 25, 26 -- 2003 Days Inn, Butler, PA (north of Pittsburgh)

3 DAYS OF CLASSIC MONSTER FUN with GUEST STARS:

Richard Gordon (Producer/HAUNTED STRANGLER)
Sara Karloff (Boris Karloff's daughter)
Bob Burns (Hollywood's favorite gorilla)
Dolores Fuller (BRIDE OF THE MONSTER)
Gwynne Gilford (Anne Gwynne's daughter/BEWARE
THE BLOB star)

Susan Gordon (TWILIGHT ZONE, TORMENTED)
Ben Chapman (Creature From the Black Lagoon)
Cortlandt Hull (Silver Screen Movie Museum)
Tom Savini (Pittsburgh's Creepshow)
Ron Chamberlain (Monster Bash Monster Creator)
of Ygor (direct from the towne of Frankenstein)
...and Forrest J Ackerman (Mr. Sci-Fi, himself)
Plus, many more too numerous to list, check website!

WALL-TO-WALL Vendors from across the nation Almost non-stop Classic Horror, Sci-Fi Sunday Film Fest Mexican Monster Night (free tacos while they last)

Monster Bash Magazine: Scary Monsters Monster Bash Web zine: www.horror-wood.com Hard-to-find DVDs and videos: www.creepyclassics.com FRIDAY—SATURDAY—SUNDAY EVENT HOURS: Friday 3P-2A (Vendors open 3P-9P) Saturday 10A-2A (Vendors open 10A-6P) Sunday 10A-4P (Vendors open 10A-4P)

LOCATION:

Days Inn Conference Center, Rt. 8 Butler, PA Hotel Phone: (724) 287-6761 If filled ask for alternatives. Super 8 across street (724) 287-8888

Get your tickets EARLY and save: \$25 advance 3-Day membership until Jan. 1, 2005 \$30 advance 3-Day membership until June 1, 2005 \$15 a day at the door

Check or Money Orders to: Creepy Classics, P.O. Box 643, Latrobe, PA 15650 VISA/MC by phone 724-532-5226 or order on line: www.creepyclassics.com

Monster Bash is an Internationally registered trademark — Monster Bash art: Joe Busam — Guests & Events subject to weird transformation

TWO FREE ISSUES! There's no better time to take a Walk on the Wild Side!

Pistol, flashlight, skeleton keys, and Asta waiting anxiously outside by the fire hydrant-well, Nicky, it looks like you've remembered everything but the latest issue of Scarlet Street!



Heads up! Production costs are rising! Scarlet Street wants to keep giving our readers the classy mag you've always loved, with tons of photos and vibrant colors and bright, shiny paper. That means a price increase starting with our first 2005 issue. Subscriptions will be offered at that time at a cost of \$35 for four issues (USA) and \$42 for four issues (Foreign and Canada). But subscribe now and we'll give you the next six issues for the same price! Think of ityou'll get two absolutely free issues of the one and only Scarlet Street!!!

. outstanding excellence in the filmonster genre, the filmagazine of outstanding coverage of Karloff, Lugosi, Chaney Sr. and Jr., Lorre, Lanchester, Price, Hatfield, and, er, even Dragula himself, Ed Wood!"

-Forrest | Ackerman

"Nobody today does it as well as you do. Dear reader: look at any recent issue and you'll see why this success is well-deserved. Scarlet Street is the best at keeping the Monsters famous, and the Street Scarlet"

-James Warren

Don't delay! Fill out the coupon on Page 9 today!!!



#1 (Reprint): I wo covers (including the original), plus a History of Scarlet Street and the original text, including THE FLASH, PERRYMASON, DARKSHADOWS, PSY-ENSTEIN UNBOUND, THE HOUNDOF



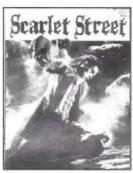
#6: CIRCUS OF HORRORS, Noel Noill on, VAMPIRE CIRCUS, TI-II MASTER BLACKMALLER, George Bass. Erica Remberg, CORILLA ATLARCE, Hor-tor Halian Style, CODRCO, BLESSERKL THE CROOKED MAN, STRANGERS ON A TRAIN, 7 FACES OF DR. LAO, CAPTIVE WILD WOMAN, FREAKS, and more!



#11 Shelley Winte #11: Shelley Winters, Curtis Harrington GaleSondergaard, WHATS THEMATTER WITH HELEN? TEENAGERS FROM OUTER SPACE, BATMAN THE ANI-MATED SERIES, Bob Hastings, Paul Will-lams, THE SPIDER WOMAN STRIKES BACK, THE FART ASTIC FULIC Jay Under



McC: a. David Duchevny, Cillian Ander non, Jack Crimnage, Carol Arm Suss, Doug burrhison, Jerry Flardin, John Fustler, Neil Jordan, IN TERVIEW WITH THE VAM-PIRE. The Life of Dwight Frye, ED WOOD, Peter Cushing Tribute, and more!



#2: HORRORS OF THE BLACK ML-SELM, OC Comics Gallery of Villains, Horror Haliam Style, ATLANTISTHELOST CONTINENT, FLASH, SUPERBOY, PER RY MASON, THE GOLDEN YEARS OF SHERLOCK HOLMES, DARK SHAD OWN Dear Ha



#7. Vincent Proce, John Moulder-Book Vvette Victors, TOMBOF LIGEIA, Joan Hickson, THEY DOTT WITH MIRRORS BLUEBEARD, Elizabeth Shepherd, THE SUSSEX VAMPIRE, THE SPECKLED BAND INNOCENT SLOCK, Jeremy Paul. HOUSEOFWAX PIT AND THE PENDU-LUM LAURA THE FLY and more!



#12: Ruth Roman, THE KILLING RIND, THE UNINVITED, Ruth Hussey, I BURY THE LIVING, Aron Kincald, Carroll Bor-THE LAYENG, ATON KINEAR, CAPTON BOTTLAND, THE BELL LUGOS SECOPHORE, EBZA-beth Russell, DISC O-TEEN Zacherley's Lost TV Show, Bobby 'Burs' Pickett, Key-m Whately, INSPECTOR MORSE, THE RED-HEADED LEAGUE, and more!



Cohen, III THE TERROR FROM BEYOND SPACE Jan Murray, WHOKIR LEDTEDDY BEAR?, Gary Connyay, Don Johnson, THE SKULL, Al Feldstein, Vampira Remembers James Dean, Jack Grinnage, REBH, HICH-WAY, THE HARDY BOYS, and more!



#3: THE MADDOCTOR, Martin Kosleck Ohn Howard, ITTE LODGER, NIGHT OF THE HUNTER BATMAN, Horror Italian TIME, TARZAN, THE HOUND OF THE BASKERVILLES, The Women Who Played The Woman, THEDANCINGMEN, THE NAVAL TREATY, and more!



#8. Peter Cushing, Christopher Lee, Je my Brett, Ilosalie Williams, SLECTING MURDER, BRAMSTOKERS DRACULA. ohn Moulder Brown, Kebecca Eaton, DRACULA'SDALGHTER MARTIN, The ehn Moulder Bron Mystery of the Cushing Tapes, THE BLUE CARBUNCLE, CAPITAIN KRONGS VAM-



#13: Ida Lupino, Terry Kilburn, Bill Can bell, Lovecraft on Film, Vincent Price Inbi ute, Roger Comian, ADVENTURES OF SHERLOCKHOLMES FIENDWITHOUT AFACE, CREATURE OF DESTRUCTION, TALES OF THE CITY, Howard Duff, THE ADVENTURES OF SAM SPADE, Jeffrey



H Michael Gough, BATMANFOREVER, INTERVIEW WITH THE VAMPIRE, In e SPIDER-MAN THE ANIMATED SERIES Cray Morrow, Her-man Cohen, BLACK ZOO, Stan Lee, THI. X-FILES John Semper, Tarzan, THE MAN WITH THE TWISTED LIP and more!



#4: Christopher Lee, THE RETURN OF DRACULA, Formstl Advertisan, Zacherley, SUPERBOY SGETTI CENSUPPER BURN WITCH BURN, WEIKD WOMAN, THE CRUCIFER OF BLOOD, NICK & NORA YOUNG GODDMAN BROWN, By Love



#9: Richard Denning, Joan Bennett, The-mas Beck, MANIA, CHARLIE CHAN AT THE OPERA, Peter Cushing, Venonica Carlson, THE BLACK SCORPION, Danny DeVito, DARK SHADOWS, R. Chetwynd-Hayes, Flow to Make a Frankerstein Mon-ster, THE ELIGIBLE BACHELOR, ILOVE



#14: Barbara Shelley, Ann Blyth, Robert Bloch, PSYCHO, Jack Larson, Noel Neill, Edward Hardwicke, John Waters, VII. J. ACE OF THE DAMNED, SERIAL MOM, LOIS & CLARK, MILDREDPIERCE, BATMAN III, WHOEVER SLEW AUNTIE ROOF. Curtis Harrington, WOLF, THE STRANG LER, THE EMPTY BOUSE, and more



BATMAN FOREVER Brad 15th Incl Schr. macher, Robert Quarry, William Marshall, COUNT YORGA, BLACELA, THE OUTER LIMITS, Herman Cohen, JUDGE DREDD. Bob Kane, Sherlock Holmes Meets Ellery Queen, TALES OF THE CTTY, and more!



#5: Jack Larson, Barbara Hale, Ch Lee, Patrick Machee, Jenemy Brett, Edward Hardwicke, STAR TREK, THE HOUSE THAT SCREAMED, Narcisco Ibanez Serrador. Universal vs Hammer, FIOUND OF THE BASKER VILLES, Murder by Ra-



#10 Tummy Kirk, Tim Con-Garland, THE ALLIGATOR PEOPLE, THE HARDY BOYS, TEN LITTLE INDIANS BATMAN, THE ANIMATED SERIES, CIFT OF GAB, THE LAST VAMPYRE, Kevin Contay, Loren Lester, Richard Dempsey THE ADVENTURES OF SAMSPADE, THE



#15 Johnsty Sheffield, Acquaretta, Michael Ripper, TARZAN AND THE LEOPARD WOMAN, Quatermass, Hammett in Hol-lywood, Marcus D'Amico, TALES CF THE CTY, Peter Cushing and ChristopherLee Reunited, THE MEMORS OF SHERLOCK HOLMES, Val Guest, Jonathan Freer Brad Kane, THE SHADOW, and mon



#20 DeburahKerr, MartinStephens, Russ Tamblyn, Jeremy Brett, David Wayne, Lliza bethRussell, PORTRAIT OF JENNIE Much Pileggi, X-FILES, The Subile Torrors of Val Lewton, THE HAUNTING, THE INNO-CENTS, Mark Hamill, John Carpenter VILLAGE OF THE DAMNED, and more!



#21: Jeremy Brett Tribute, Farley Granger, Fat Hinchcock, Hillary Brooke, REAR WIN-DOW, David Burke, Edward Hardwicke, John Michael Hayes, Rusalie Willioms, IN-VADER5 FROM MARS, Raymond Burr. Zacherley, Mystery of the Missing Direct Lot: Al Adansson, and more



#22. LAURA, David Raksin, THE X-FILES, Bilky Zane, THE PHANTOM, Jeremy Brett, MAD GHOUL, Anne Baster, David Bruce, Heiman Stein, Irving Gertz, Lee Falk, Amanda McGroom Romembers Her Father: David Bruce, John Michael Hayes, William B. Davis, and more!



#23 Christopher Atkins, Irish McCalla, Ray Harryhausen, Joe Lara, TERROR IS A MAN, TARZAN: THE EPIC ADVENTURES, PLAN 9 FROM OUTERS PACE, Randal Kleiser, THE X-FILES, ZOMBIES ON BROADWAY, The Children of Kong, Sherlock Holmes on CD, and more!



#24 THE MASK OF FUMAN-CHU, Sheldon Leonard, Marc Lawrence, GODZILLA, THE X-FILES, Nicholas Lea, THE RELIC, Christopher Lee, Abbott and Costello Meet the Killers, CHINATOWN music, MIGHT STALKER, The Children of Kong, Horror Stamps, and more!



#25: Patricia Neal, Billy Gray, Robert Wise, DAY THE EARTH STOOD STILL, BATMAN AND ROBIN, FLASH GORDON, Johnny Diancan, FLESH GORDON, MORE TALES OF THE CITY, THE SPACE CHILDREN. Joel Schumacher, The Fantasy World of MCM Musicals, and



#26: Reddy McDowall, David Manners, Stephen Geoffreys, FRIGHT NIGHT, LIZARD'S LEG AND OWLET'S WING, Christopher Bram, MORE TALES OF THE CITY, DRAC-UILA and FRANKENSTEIN, THE SAINT, Sherleck Holmes on Radio, THE X-FILES, and



#27: Fay Wray, Robert Wise, THE MOST DANGEROUS GAME, CURSE OF THE CAT PEOPLE, TITANIC, The Disney Music Vault, TITANIC, DRACULA and FRANKEN-STEIN, Sherlock Holmes meets the Invisible Man, Forry Ackerman. THE MASK OF MORIARTY, and more!



#28. Gloria Stuart, VAMPIRE CIRCUS, TITANIC, Adrienne Corri, Ian Richardson, CHAR-LIE, CHAN, Keye, Luke, SOMEWHERE IN TIME, The Films of Robert S. Baker and Monty Berman, THE X-FILES, Warner Oland: Master of Menace, Hercules Uncloseted, Tarzan, and more!



#29: Robert Wise, Audrey Fotter, Lawrence Tierney, Dark Passages: The World of Film Noir, MORE TALES OF THE CITY, Ian Richardson, NO WAY TO TREAT A LADY, God rilla Singo, Ross MecDonold's Lew Archer mysteries, Michael Tierney, Forry Ackerman, and more!



#30: Clive Barker, Bill Condon, GODS AND MONSTERS, Collappy Brithday Zacherley, DBRIDE OF FRANKENSTEIN, Lost Basil Rathbone Interview, The Life of Ernest Thesiger, BODY HEAT, Curtis Harring Iton remembers James Whate, Arthur Dignam as Ernest Thesiger, and more!



#31: NIGHTMARE ALLEY.
Coleen Gray, NIAGARA,
DavidManners, Warner Bros.
Film Music, Basil Rathbone,
Hitchcock Remakes, Dark Passages: The World of Film Noir,
NIGHT OF THE HUNTER
musical, Basil Rathbone on
PERSON TO PERSON, Ham-



#33: Nina Fach, CURSE OF THE WEREWOLF, WERE-WOLF OF LONDON, THE MLMMY, Disney'STARZAN, RETURN OF THE VAMPIRE, PLANET OF THE APES, Forry Ackerman, Jeff Rovin, The Werewolf in Fiction, BBC writer Bert Coules, CRY OF THE WEREWOLF, and more!



#34: Elena Verduge, Jane Adams, HOUSE OF FRANK-ENSTEIN Versus HOUSE OF DRACULA, More Film Noir Classics, THE TWILIGHT ZONE, GODS AND MON-STERS, The Diary of Jack the Ripper, Bert Coales, The Terrible Teens: Teen Horror Comedits, and more!



#35: Francis Lederer, Ray Stricklyn, Norma Eberhardt, THE RETURN OF DRACULA, THE MUMMY, FRANKIN-STEIN, THE TALENTED MR. RIPLEY, SLEEPY HOLLOW, Stanley Bergerman, The Man Behind The Mummy, I WOKE UP EARLY THE DAY I DIED,



#36: Phyllis Kirk, Paul Picerni, #HOUSE OF WAX, Victoria B Price, BRIDE OF FRANKEN- STEIR, Monster Muse, CODS AND MONSTERS, Forty Ackgrman, Pulting on the Dog: Pithe Thin Man on TV, THE MYSTERY OF THE WAX MUSELIM, TERRORINTHE WAX DISELIM, TERRORI



#37: I MARRIED A WITCH, BELL BOOK AND CANDLE, Kathleen Freeman, TOPPER RETURNS, BEWITCHED, Godalla on DVD, Paramount Horrors, REAR WINDOW's music, Hos to Said Ghosts: The Thorne Smith Story, The Death of Dr., Cyclops, Ed Wood's novels, and more!



JEDYLL & HYER

#38 Anne Jeffreys, Robert Sterling, Kasey Rogers, Kath-leen Freeman, Paramount Horrors, NOSFERATU on Stage, DRACULA on DVO, THE AVENCERS, TOPPER, PERRY MASON, THE DARK ORIGINS OF SHERLOCK HOLMES, Val Lewton music, and more!



#39: Curt Siodmak, Gene Evans, John Agar, DONO-VAN'S BRAIN, BRAIN FROM PLANET AROUS, THE X-FILES, SHADOW OF FU MANCHU, Ygor: Horror's Cock-eyed Optimist, Forry Ackerman, THE LADY AND THE MONSTER, and more!



#40: Math Frewer, Vincent Sheman. THE RETURN OF DOCTOR X, THE HOUND OF THE BASKERVILLES, ABBOIT AND COSTELLO MEET FRANKENSTEIN, Dark Passages: The World of Fun Note, POTROT, SCREAM, James Bond, and more!



Berger, Curl Siedmak, THE PICTURE OF DORIAN GRAY, Horror Italian Style: Mario Bava on DVD, BEACH PAR-TY, THE BEAST WITH FIVE FINGERS, SEmpire of the Imagination: She, Forry Ackerman, and more!



#42 Shane Briant, THE PIC. TURE OF DORIAN GRAY, Ursula Andress, SHE, Curtis Harrington, Robert Tinnell, Crosby, Hope, and Lamour. The Road Pictures, Elizabeth Shepherd. David Peel as Dorian Gray, UStIER, Zacheriev, and more!



MAS THE BLACK ROOM,
NIGHT OF TERROR, THE
PICTURE OF DORIAN GRAY,
SHE, Dick Smith's Dorian
Gruy makeup, Universal Horrors on DVD, Marilyn Montroe
Diamond Collection, Erotte
Thrillers, THE MENACE, Columbia Horrors, and more!



#44: Christopher Lee, Harry Alan Towers, THE FACE OF FU MANCHU, SHE, Lurking Upon the Rooftops. Fantomas, Gunfight at the DVD Corral, Record Rack, HOR-ATIO HORNBLOWER, Don Dohler, The Many Faces of Christopher Lee, and more!





#45: NERO WOLFE, Christopher Lee, Mausy Chaykin, Harry Alan Towers, Pulp Fiction, Tim Hutton, BRIDES OF FU MANCHU, Bruce Kimmel, THE FIRST NUDLE MUSICAL, THE ADVENTURES OF EL-LERY QUEEN, Dr. Mabaseon DVD. The Night Stalker com-



Browning, Lon Nelson, Ben Chapman, John Bromiield, Toin Hennesy, Brett Halsey, CREATURE FROM THE BLACK LAGOON, David J. Skal, Ted A. Bobus, David Drake, NERO WOLFE, CASE OF THE WHITECHAPEL



#47: Evelyn Keyes, Ann Rutheriord, Columbia Horrors, The Creature's Gene Pool, Julie Adams, Ricou Browning, Lori Nelson, Ben Chapman, Tom Hennesy, FRANKEN-STEIN on Stage, Forrest J Ackerman's Crimson Chron icles, Disney's Unburied



#48. David Hedison, Brett Halsey, David Frankham, THE FLY, Ann Rutherford, Charles Edward Pogue, WHISTLING IN THE DARK, Ricor Browning, Tom Hennesy, Forry Ackerman, The Comic Book Creature, Classic Musicals on DVD, Television Detectives,



#49: Music to Die For Jeepers Creepers, Muscling in on the Movies, Gordon Scott, Mark Forest, Reg Lewis, Altack of the Horror Hags, Charles Edward Pogue, Anthony Perkins Sings, Screamers: Cute Guys in Their Underpants Drop Dead, Frends of a Feather on DVD, and more!



#50: Debbie Reynolds, Julie Harris, Kate Phillips (Kay Linaker), The Great Charlie Chan Ban, WHATEVER HAPPENED TO AUNT AL-ICE. NIGHT WARNING. FLESH FEAST, John Ireland on Joan Crawford, THAT COLD DAY IN THE PARK,



#51: THE BLOB, Kate Phillips (Kay Linaker), Van Helsing. The Man Who Slew Too Much, PETER PAN, Musicals and More. I wilight of the Horror Gods: James Whale and Tod Browning, and more!



#52 Patricia Morison, Peggy Webber, Van Helsing: The Man Who Slew Too Much, Hollywood Gothic Redux, Fay Wray Remembered, Murimy 9 the Word: Universal Horror

"It's a great magazine and I especially love the way it's printed, on glossy paper and with so many color pages. Scarlet Street is classy all the way, easy to read-even for someone who's lived as long as I have—and very interesting in its choice of articles and interviews. Here's hoping for 50 more issues, at least!"

-Zacherley, the Cool Ghoul



Send Check or Money Order Payable to Scarlet Street, Box 604, Dept. 52, Glen Rock, NJ 07452

Subscriptions and Issues are also available via PayPal at www.scarletstreet.com

NAME:		Issue 5	\$ 100.00	Issue 31	\$ 5.00	
		Issue 6	\$10.00	Issue 32	\$ 5.00	
ADDRESS:		Issue 7	\$ 5.00	Issue 33	\$ 5.00	
		Issue 8	\$ 5.00	Issue 34	\$ 5.00	
CITY:		Issue 9	\$ 5.00	Issue 35	\$ 5.00	
		Issue 10	\$ 5.00	Issue 36	\$ 5.00	
STATE/ZIP:		Issue 11	\$ 5.00	Issue 37	\$ 5.00	
		Issue 12	\$ 5.00	Issue 38	\$ 6.95	
CREDIT CARD MC VISA AMEX CARD #:		Issue 13	\$ 5.00	Issue 39	\$ 6.95	
		Issue 14	\$ 5.00	Issue 40	\$ 6.95	
		Issue 15	\$ 5.00	Issue 41	\$ 6.95	
EXP. DATE: SIGNATURE:		Issue 16	\$ 5.00	Issue 42	\$ 7.95	
		Issue 17	\$ 5.00	Issue 43	\$ 7.95	
		Issue 18	\$ 5.00	Issue 44	\$25.00	
U.S. single-issue orders, please add \$2,00 for shipping and handling, and \$1,50 each additional copy. Canada, \$4.00 per copy (1st class). Foreign, \$6.00 per copy (air mail). Please allow 4 to 6 weeks for delivery.		Issue 19	\$ 5.00	Issue 45	\$ 7.95	
		Issue 20	\$ 5.00	Issue 46	\$ 7.95	
		Issue 21	\$ 5.00	Issue 47	\$ 7.95	
		Issue 22	\$ 5.00	Issue 48	\$ 7.95	
Prices guaranteed through December 31, 2004		Issue 23	\$ 5.00	Issue 49	\$ 7.95	
	A Laborator Control	Issue 24	\$ 5.00	Issue 50	\$ 7.95	
U.S. Sub. (6 Issues)	\$ 35.00	Issue 25	\$ 5.00	Issue 51	\$ 7.95	
Foreign (6 issues)	\$ 42.00	Issue 26	\$ 5.00	Issue 52	\$ 7.95	
Issue 1 (reprint	\$ 14.95	Issue 27	\$ 5.00	0.1 m . 1		
Issue 2	\$ 100.00	Issue 28	\$ 5.00		Sub-Total	
Issue 3	\$ 100.00	Issue 29	\$ 5.00	Postage		
Issue 4	\$ 100.00	Issue 30	\$ 5.00	Total _		

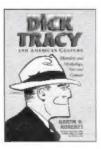


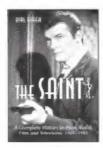
Walter B. Gibson and The Shadow

Thomas J. Shimeld

Foreword by Robert W. Gibson
200 pages \$45 hardcover (7 × 10)

Photographs, appendices, notes,
bibliography, index
ISBN 0-7864-1466-9 2003





Dick Tracy and American Culture

Morality and Mythology,

Text and Context

Garyn G. Roberts

Forewords by Max Allan Collins,
Jean O'Connell and Dick Locher
350 pages \$39.95 softcover (7 × 10)
163 photos and illustrations,
bibliography, index
ISBN 0-7864-1698-X 2003 [1993]

The Saint

A Complete History in Print, Radio, Film and Television of Leslie Charteris' Robin Hood of Modern Crime, Simon Templar,

1928-1992

Burl Barer

431 pages \$39.95 softcover 58 photos, index 1SBN 0-7864-1680-7 2003 [1993]



Box 611 • Jefferson NC 28640 Orders 800-253-2187 • FAX 336-246-4403 www.mcfarlandpub.com

SCARLET LETTERS

Continued from page 4

subject. Look for it in 2006, and you'll find considerably more info on The Great Zucco.

(4)

No surprise that the DVD collections of the Rathbone Holmes flicks are excellent, given Scarlet Street's obvious influence. Just one immediate question: What is the music behind the menu on each disc? Is it listed somewhere on the disc or box and I missed it?

Also, I just got Issue #51 in the mail. Congratulations and thanks for another terrific volume.

Maxwell Wiley New York, NY

We did our best to play NAME THAT TUNE, Maxwell, but according to MPI Home Video the mystery melody is a generic song purchased from a music company. Sorry, but MPI had no further info. We can tell you with a degree of certainty, however, that it isn't "Melancholy Baby."

(*)

With the debut of #51, Scarlet Street is to be congratulated for another fine issue. Among the always solid roster of DVD reviews, I read with great interest Ken Hanke's review of MGM's new CHANTHOLOGY, (one hopes that Fox will now get with the program in regard to their Chan holdings), as well as David Morrill's look at MPI's latest SHERLOCK HOLMES COLLECTION. Farnham Scott and Richard Valley's survey of the screen's various Van Helsings was a deft, thorough history-and of course timely in light of Universal's recent release (which I've yet to see, for better or worse). Plaudits go to Erich Kuersten for providing a deep examination not only of THE BLOB (which, I will admit, scared me as a tot), but also Larry Hagman's sequel and the 1988 remake, while Leonard J. Kohl provided a conclusion to his Kate Phillips/Kay Linaker interview that didn't disappoint. Imagining her starring alongside Bela Lugosi in a production of LADY CHATTERLEY'S LOVER—yes, my friends, that's the stuff dreams are made of.

Earl Roesel Newport, KY

[+]

I've read a couple of other interviews with Kate Phillips in other magazines, but they pale compared to the comprehensive interview conducted by Leonard J. Kohl for Scarlet Street. Praise for Scarlet Street's sterling interviews may sometimes get lost in the accolades and kudos properly bestowed on your writers, but I'm here to say nobody does it better when it comes to giving the complete picture of an artist's life and career. And count on Scarlet Street to gild the lily by offering a thoughtful critical analysis (in this case, by Ken Hanke) of the revelations revealed in the interview proper. Keep the fine work coming!

Bill Drinkwater Jacksonville, FL

100

Well, naturally, having half a byline on the cover article (Scarlet Street #51), I immediately checked to see how I fared under the knife of Reditor. Delightfully, even though our takes on a couple of the key films in the Van Helsing Saga are different, I think we meshed pretty well—and the captions on the colorful stills are so Ackermanesque I was whisked away to those memorable Famous Monsters years, those days of racing home with the treasured issue to wallow in the tantalizing stills and discover new films to search out and explore. I guess some things never change.

But how can I describe the thrill (this is one of the first pieces I've ever had published) of having Forry Ackerman do the side bar on Edward Van Sloan? I was once in a movie and the article on it was published next to a photograph of Peter Cushing in the New York Daily News. That was a thrill—but having 4SJ himself printed next to an article in which I participated? It's like some wonderful dream come true!

I quickly gobbled down the DVD reviews: Ron Morgan and Ross Care encourage me to grab up both MAURICE and ALICE IN WONDERLAND. (Hmm, now there's a double-bill for you!) All those extras demand purchase! The display, the pix, the layout are all up to Scarlet Street's customary high standards and again with the pieces cross-feeding each other (i.e., Linaker to Chan to Blob; the Van Helsing piece avec the Legacy Collection review avec 4E's column) gives the issue a nice symmetry. The combo of the black-and-white Lugosi pic with the bold red Scarlet banner recalls the early SS days. I still miss the more antique lettering, true, but there's no denying you can see this logo across the room as you near the magazine racks.

I had a great conversation with Zacherley the other day. I had meant to call him with birthday greetings, but he saw my name on the Van Helsing piece and gave me a call. I thought I'd let you know that Zach really likes the magazine. He told me that he thought it had a great look to it. He particularly mentioned that he enjoyed the text superimposed over the photographs, and that it was still easily read.

His ZACHERLEY ARCHIVE video is being transferred to DVD and, as an added feature, it will show some of the treats, statues, and memorabilia that he has kept and that fans have sent him over the years. On the album front, SPOOK ALONG WITH ZACHERLEY's original master tapes have been found and a CD is now available, which is great since I always thought it was the best recording he did.

Getting to see the great 4SJ write a sidebar to our article, getting phoned by Zach from out of the blue (well, Manhattan, anyway)—it's like coming round full circle to those wonderful early Famous Monsters days. The Scarlet Street runs through our early dreams and brings that kind of joy into the reality of present day, which is to say it's one kick-ass magazine.

Farnham Scott Temperance, MI





I just wanted to write and thank you for being so good to Uncle Forry and giving the people who love FJA a forum to talk about him. What a great guy! I got to speak with Forry for 15 minutes (just me and him) at the Monster Bash. He was a little hard of hearing, but sharp as ever! I hope you don't mind me writing; I'm not very good at it. Just wanted to say, "Thanks" You really are one of the good guys.

Oh, and I just read Scarlet Street #50 Loved it!

Steve (No Last Name Given)

Edinburg, VA

Thank for the thank, Steve! Those who want to discuss Forrest | Ackerman and All Things Scarlet are invited to join us at www.scarletstreet.com.

Glad Forry Ackerman is doing well Have known him since 1965. Last saw him after his wife's death in 1990. Moved to Oregon shortly after that, so I haven't had much contact. A tragedy occurred when he couldn't house his collection. Everyone let him down, including George Lucas and Steven Spielberg, Only John Landis and Ray Bradbury really stuck by him. I really wonder what he kept out of his collection and who got the other stuff. What a museum it would have made!

Love Scartet Street! I'm still debating whether to splurge on Scarlet Streets #4 and #5, as I have all the rest in the series. I just turned 71; I don't have too much time left to decide

Alan Grossman Florence, OR

Splurge, Alan! Splurge! Splurge till the cows come home.

Every issue of Scarlet Street is welcomed at my home like an old friend 1 appreciate and admire your in-depth coverage and journalistic dedication However, I would like to disabuse you of a persistent rumor printed in the FRANKLY SCARLET editorial of Issue #51.

Various credible sources (including Merian C. Cooper) stated that KING KONG's infamous Spider Pit sequence was indeed filmed. It remained in the picture, in fact, during a handful of test screenings until it was ultimately cut from the general release print in 1933. Ray Bradbury, who attended such a screening, may be the only person alive who has seen the footage.

the negative destroyed—sadly, a common practice at the time. The producer felt that the sequence was so jaw-drop ping that it killed the pace of the picture, momentarily taking the audience

According to Cooper himself, he had

out of their emotional involvement with the Ann Darrow character Willis O'Brien considered the scene one of his very best, and was heartbroken over its loss (O'Brien's sculptor Marcel Delgado confirmed that the sequence was both executed and excised)

Attached you will find one of the few still shots that have survived It's actually an exposure test, not a frame blowup. The story behind these intriguing pictures-and more importantly, the amazing life of the pioneering anima tor-inspired me to make a feature length documentary called CREATION: THE LOST WOREDS OF WILLIS O'BRIEN. The piece is very close to completion.

Keep up the fine deductive work on Scarlet Street

Steven L. Austin

Galt's Gulch Productions

Van Nuys, CA

Oops! Well, like I said in the column, you can never be too sure what you actually remember and what you only think you remember Thank for the correction!

Continued on page 18



Frankly Scarlet

Loounds, so these photoset me at the summer's fabulous of me at the summer's fabulous of me at the summer's fabulous of the Bulge backets to the Bulge backets to the summer's fabulous of the summer's fabulous of the summer's fabulous to the one of the o

be on Vin As in Records of the second of the foregree of the property of the second of

Mer where he are the constant of the constant

Note that the another and the second of the

After conducting the return in the hold make a line soften of the following the soften of the soften





the track of the t

reterates and approximate the second and a second and a second as a second as

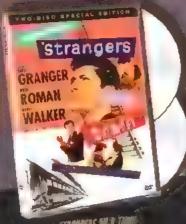
In this to the confidence of t

Richard Valley

GET AWAY WITH MURDER! 9 HITCHCOCK CLASSICS. 7 NEW TO DVD.

NEW [WI] - DISC SPECIAL FOLFIUN

COUNTARIES





















DVD EXTRAS: MAKING-OF DOCUMENTARIES VINTAGE NEWSREELS - "SUSPICION" RADIO SHOW THEATRICAL TRAILERS . ALL DIGITALLY REMASTERED!



THE ALFRED HITCHGACK SIGNATURE COLLECTION

FOREIGN CORRESPONDEN THE WRONG MAN STAGE FRIGHT MR. & MRS, SMITH

NORTH BY NORTHM BIG SAVINGS! SAVE OVER 50 COMPARED TO BUYING SEPARATEL



















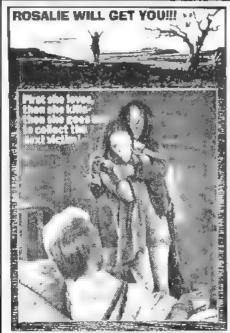
organi las, Terror Exterioregent Co. and Castle Hill Productions. All rights removed





The Leading Source of Horror, Mystery and Science Fiction on Video!

Check out the Sinister Cinema catalog on the Internet, http://www.sinistercinema.com



The Strange Vengeance of Rosalie

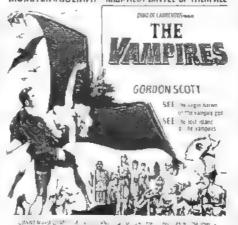
SWEET VENGEANCE OF ROSALIE* (1973) Bonnie SWEET VENGEANCE OF ROSALIE* (1973) Bonnie Beetste Kon Howard Anthony Zerbe. Wow this could be the beat firm: "they year's releases. Howard broks year's young quirky tand very prefty; yeagsbond woman in the desert. She tricks him into lating her to the desert shack where she breaks his leg with the blum and ut an axe. After that is very much like the Cathy Batesiames Cash relationship from Stephen King's Aftsey. In fad, the story is as similar one might vender if this was King's original insprabon. This is a great movie for what it is, with outstanding performances by all Sections so acticularly wonderful as the budge-dressed psychio sweetie whom Moward knows is dangerous yet mids strangely missibile. The score where Bedelea is pumping up a title in her bikins underwear is a gern. There are some wonderful concerning to between he and Howard. Set be signed as if eight with the process of the stranger of the strange

NIGHT NURSE" by Liavina Whitehouse kay Taylor Gary Day ka o Estaparick A mila bleepy Eu 3 inition if in that has a been a round all that much. The movie opens with an ampritessional pering brushay murdered by a house misters in an eerie manuon where a crippled old opera star tesides. A new night eetie mansion where a crippied old opera sist resides. A new ingitter in the control of the previous energy and after some of the sistensial of the previous energy and after some arrives in also cate of the aging singer. She is initially unaware of the sinster forces that surround her but soon discovers that here is something strange about her naw pace of work. Is the house haunted? Walch and find out. Pretty good chills agrinhed throughout Color famin DVD item #13380 VHS item #1338 THE MAN FROM 1997* [1956 aka BOOK FROM 148]

SANDOKAN, PIRATE OF MALAYSIA" (1864 aka SANDURAN, PIRATE OF MALATSIA (1984 also PIRATES DE THE SEVEN SEAS) Sieve Reviews, Jacqueline Sussaid Minmon Palma a Anuise Bosic One of the best Sieve Reeves movies we've ever seen! A ruthless British general thas to locue a good king to resign his throma in favor of English hule Sandokan and his comrades nterviere. Some truly great action moments follow! In particular watch for the scene where a gang of rebets is viboustly sitacked by a band of wild-dyed natives. Another come moment has a network about the library and in moments moment has a network about the library and in the second s repets is visiously sitached by a band of wild-dysed natives. Another income moment has a prisoner about to be thrown into the less so it is aligned. Reeves made a pair of Sandokan films, and this may be he better of the livro. Shot on location in Singapore. A must for all Reeves fars. Recommended for sure. Color. 18mm. DVD item #S5133D. VHS item #S5133

THE VAMPIRES* (1963) Gordon Scott, Glanna Mane THE VAMPIRES* (1985) Gordon Scott, Glenna Mana Canale, Jacques Cernas. The mighty Goliath is pitted agents line eas knibrak a paracularly vicious yambine who mreaters the jills of his sweetheart (can't have that.) Kobrak has the added advantage of hisking an army of facilies refoots at his beek and call, most who are his pravious victims. A lot of dark series scenes help add to the firm's prespy atmosphere. One of Scott's best sword and sende epicts Releases that sales de by AiP. Definitely recommended Color from 10mm. DVD tern #\$\$650. VMS item #\$\$85

MONSTER .. GOLIATH MIGHTIEST BATTLE OF THEM ALL



MAD DOG KILLERS!



PHYCLIS BAVIS - BOW MARSHALL ENA MARTMAN MARTA KRISTEN

THE MINAL ISLAND* (1974) End Hartman, Tom Sedeck Barbara ceigh son Marshall Privil Davis. Tormmal stand de an open prison island, where the imminate run free and alle so had notive been declared legally lead by the test. The population is ensertly statement kinds and huge lite investigated where the series are required of whom are menon to whom services the control of the population is ensertly sodded to cables. What follows is a study in visitence service particular island will probably ranke right, up there with Common law while and Shand, Trang as our most popular exploitation from its an absolute must see for all applictation from the interest in the prior of nationation after a splicial of the cooks and Javas went on to be a legical of the cooks of the population. Some in the interest in the prior of nationation after a split section involved the population. Some in the Interest Carl Indiana. The Interest is a gent of the cooks of the prior of the prior of the prior of nationation after a split of the cooks of the population. Some in the prior of the pri

widence Color Firm 35mm BVC item #\$112D VHS item #\$112

THE JACKALS* 1967 Vinciant Paro Dana Ivanion Robert
Guena: Boh Gustinet Johnny Whitney Here's something you don see too orden a Euro style western shot in Africa. The plot concerns the 1003 god rush in South Africa a Tarvas typen A garry of obtaws it through it seek gold from an aging pulsysector and signated applied the firm feet after a great somethine acting lots of active and beautiful chemistrapistic Parical steals the show as the crecitable old irreport or A using port move that is a none deworking of the veltow Sky story line. Not sure but we don' think has one has ever been on vidoo potence.



A WALKING NIGHTMARE* 1942) James Dunz, Joan Wooddury Pau McVey Gus Glassmar. Adademy Award wrinter Durin plays a smoothstaling reporter who is given the assignment of tracking down and rescuing a wealthy kidnap victim. The worm bins up alive but with a bad case of brain damage. Bit inally brain damage though? Could if be that he's been changed into a combise! Durin and his gai palitry to higure out what a going on They soon end up tramping through a spooky old house. Good fur From 15mm. DVD Izem #H328D VMS item #H329.

HOUSE OF DREAMS* (seee 1030) Pauline Bliett, Robert Barry Lance Bird. We picked up this ultra-obscure horror firm years ago and can tieven remember where we got it. It must have had a theathreat release because of, source material was 35mm how is it you ask? Really really leadly but Tha may be the lowest budget film we offer. Barry is not only the star but the writest producer and director. We have to give him credit for frying, but the film is so awful if it is a majoring. Rarry is a writer with writer's block. He has either derms about the nabardoned house which he's eclustify using firs the setting in his trisest story. His sees which he's eclustify using firs the setting in his trisest story. His sees his write thanging from a noose. When his wife saturally hangs legisler, the divises to the house to meet his first. There are then house a fearing wandering around the old place seeing visions of he but he'd sequences demanders. There is a surpuir organ music score like Carment of Soulis but it is no blaring you feel the your endourne are being stacked. Arght The dialogue scenes are long, long, long. The one good lining is that the actual house is a very socioly clocking joint. If you can get all the way through the Similar Soulis but a lost and the actual house is a very socioly clocking joint. If you can get all the way through the Similar Soulis but he book. Any student of bear movies needs to subject thisself to this. Look out You've made me spill my coffee. Film String DVD lines with the property of the series of the solid subject.

THE THREE WEIRD SISTERS* (1948) Nancy Pitch Mary Clara. Anthony Holine Mary Morrall A sinister movie—very gothic and very etmospheric. An old dark house is the setting in this timile—has comine complicite with a sinistential minder plat and three crippeds sisters. You don't want to mise this very atmospheric British production which features a reality cool ending. Originally mastered from William K. Evencon's old Horner print. Microe-enominated 18mm 1000 item #140250 VHS gen#14025.



SCHOOL OF DEATM (1977) Dean Seimer Sandra Mozarosky Victoria Vere An 1999 London orphanage is the setting to lithis went date. There is a really cool footing monster-guy doing wend experiments on an attractive young woman. He's actually a fire-scaned mad doctor with subjects his beautiful voltim to memory-draining surgery furning her into a comble. She eventually dies, but like in all good horror movies she is soon seen walking anound again. Who is this mad doctor and what does he want? All things considered, this is a good cld-fashioned horror movie that is very atmospheric and entertaining. A very good Eurohorror film. Cofor 15mm (DVD) see #H3396 UNIS-jum #H339.

MURDER IS NEWS* (1937 Wanwick, John Gallaudat, Ing Maredilh, George McKay Dons Lloyd John Hamilton. A great itige whodun! Radio columnist Jerry Tracy (Gallaudat) heads out to moet with a big industrialist who peans to break in on a clandestine meeting between his attorney and his wife. However when he serves Tracy finds the body of the moustrialist—mydered! he is then knocked cold. When he awakens, the body of the murdered man has vanished! What happened to the body and who is the killer? Tracy tres to find the answers. This is our own pick for this bost poverty row mystery crime film of this years new retoace batch—The Gold Racket would have to be a close second Recommended 16mm DVD tem #M3580 VHs tem #M3580.

THE SPIDER* (1931) Edmund Lowe Lois Moran E. Brendel John Arfedge. George E. Stone. In a procursor to Chandu the Magazian. Lowe plays Chatrand the Great a magician with great hyphotic and magical powers. During his evening performance at an upscole theatier is murder occurs. A hand wisering a similar sputer ring raises a revolver the lights go out, and a shot rings under the lights come on. Ihis body of a patron is lying an the Boor dying. Who is the mysterious killer? What is the stronge according who are the mysterious killer? What is the stronge according to come's damoyant, amnosia-piagued assistant? After the police restrain the audience from leaving, Lowe uses his magical powers white one possible that the stronge according to habe exposed the killer. Watch for the teyrific share occases where were ghost-like creatures floot above the stage. This terrific William Carreiro Menzies Sim leatures some fabilities black and white cumentagraphy. Fortunately Brendelf's comic relief smill too annoying. Some highly great on-slage magic tricks. Watch for Ward bond in a small role as a cop. An absolute must for all 1930s horror and mystery faits. 186mm DVD diem #H2270 WHS item #H2270.



THE GOLD RACKET* [1937 Grand National) Contrad Nagel Eleanor Nurth. Fuzzy Knight. Warner Richmond. Charles Delaney A nice liftle crime Infiller about a criminal ring that smuggles row-priced gold from Mexico bito the Jinitad States to be sold at higher prices. Nowever when they kill a faderal agent Negel is called in to investigate. The trail reads Contrad to Mexico where the finds the smugglet's pilot hanging out at Fuzzy's cafe. This final shootout takes place in cool-looking underground law that simost looks like the nisde of an old castle. Richmond is great as one of the heavies. This was libs third fearing of Nagel and Hunt A lot of fun. From 16mm. DVD kem #H3570. VHS kem #H357.

THE MAGNETIC MONSTER* (1853) Richard Carlson King Donovan Jean Byron Harry Elerbe Leo Brit Byron Foulger A lone wort nuclear solentiss invents a new magnetic element that draws energy from everything around it. Unless stooped it will eventually grow and grow until if destroys the earth. Great special effects for its time. Literate engroasing—an all amund jowel of a movie. Easily one of the best sci-fi films of the earth. Soc. Highly commended. From 16/mm. DVD item #\$509D. VHS Item #\$509.

QUEEN OF THE NILE* (1962) Jeanne Crain Vincent Price. Edmund Purdem, Amedeo Nazzari. Here is a quality sword and sandar epic with a great cast that has been overlocked for years. Crain plays the stunning Egyptian beauty. Nefertit! Purdem desires her but is folked at every turn by an evil high priest who buce imprisons him. Site eventually mannes the Pharaoh and after his death becomes the queen of all Egypt. The high priest their attempts a military takeover! Some good action scenes follow. Price is most convincing as the vile high priest. Lots of excitement and court intrigue in this fine sword and sandar thriller. Nice color form DVO tern #851310. VHS item #551310.

BANG, YOU'RE DEAD*, 1865; Brett Halsey Done Andrews Pier Angell, Tanya Beryl. What a great idea for a spy movie. Andrews pidys an American agent who has a firty comera implanted in his eye so the guys back at Soviat HO can see what's lie's doing. Both stdes are if a race to recover the lost plans to a powerful laser death ray which was developed by a murdered American accents. His daughter may well be the key to the location of the secret plans. Released here as "Spy in Your Eye Color 15mm DVD tiem #H3100 UNS tiem #H3100.



MARY, MARY, BLOODY MARY* (1976) Credina Farrare, David Young, John Carradine, Helens Rojo. This is a pretty went omove. Ferrare is a reality good-cooking gai who seems perfectly normal during the first impures of the film. Then she stans killing paople and drinking their blood. It's not a pretty sight. To the office of the standard and seems to show no deference to the standard richers. She is statisted by a weind character who turns out to be her Dad played by Carradine. He too, is a bloodsucking vampre. There is nuddy and Leablan elements that make this an Rolled R affair so steer the kids clear. A flawed film, yet it seems to hold your interest. Color Talmin DVD task ### ##336. VMS tern ##436.

BEFORE DAWN* 1933, Warner Oland, Dorothy Wilson Shuart Erwin, Dudley Diggas Frank Reicher. A great old dark house chiller: A woman falls down a staincase to her death after seeing the gross of a dead gangster who has hidden a million obligation sholen load somewhere which her creepy estate. A cast of strange characters arrives, all in search of the IR-gotten money Erwan is the detective who investigates the welld goings-on. Wilsom plays a beautiful psychic who has seen a vision of the old womans death. Oland, however steals the show as the mysterious doctor whose motives and mere presence within the house are extremely questionable. Oland should have made more movies like this Welth for the secret well shalf scene. It's an eye-opener. All whose up and mysterious stuff that you'd expect in a mover like this Highly recommended. 16mm, DVD stem #H328D. VHS item #H328

MANHATTAN NIGHT OF MURDER* (1988 George Nader Heinz Whas, Monika Gromm, Peter Kuper A ring of gargsters has been terronizing New York City. Special agent Jerry Colon is summoned by the FBI to help crack down on the Grimials and put them out of business. He doesn't pull any purches erber invader assense of Jerry Coton films but they are very obscure and not readily available. In fact we believe its possible this may be the first video rebases of any of the Cotton titles. If this film is any indication if must have been a pretty good series. From 16mm DVD item#M363D. VNS item#M363.

STORM OVER BENGAL* (1938) Paint Knowles. Richard Cromwell. Rochette Hudson. Douglass Dumbnille. A great action film set in India that leaves you wanting more. Knowles is a bugh British captain who tries to warn a dying maharajan about a plot by the evil Ramin Kabh (played to the hilt by Dimbnille) to overshow British Iroops in the region. Knowles and Cromwell are feuding brothers lying for the affections of the lovely Hudson, who is supposed to marry Cromwell, but has secret affections for Knowles. This is a stick, well-made adventure thriller with great action and strigue throughout. Wetch for the eye-pooping scene where Cromwell crashes his plane into a rocky carryon in front of advancing leated troops. Goal. Outstanding Lone Pine locations. Mucho recommended "Britin OVD stem staA410" VHS itom \$AA41.

VHS or DVD?

Y you are purchasing any Sinister Cinema (itle

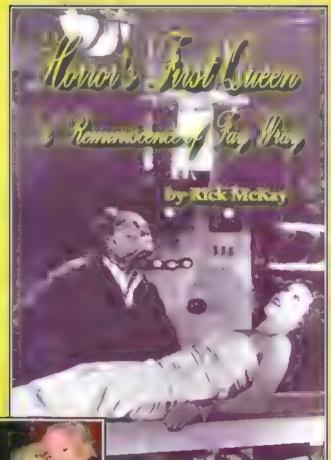
-- READ THIS--

white commanies with relating the companies of the compan

http://www.videohelp.com/dvdpiayers.php

MPORTANT Since all of the titles in this ad ate also available train. Sinister Cureme in the VHS format please use the appropriate DVD or VHS ITEM NUMBERS when ordering

FOR MORE TERRIFIC *SINISTER CINEMA* TITLES, PLEASE GO TO PAGE 70



Richard Valley asked me it I could find her and interview triend contacted Fay and told me I would hear from her 1 A few months went by and I began to think that it wasn to going to happen, and then

one afternoon when I was on deadline and writing furiously my answering machine picked up. I will never forget that voice as it came through the speaker that day I am a lady named Fay Wray and I am told I should call Rick McKay

Needless to say. I picked up instantly

I was very happy that the piece I wrote about Fay became so popular and has reached so many people.

view was the greatest gift. Lay always introduced me as her "best friend and she became that to me as well. When word got not that Fay and I were pals to be festivals. and film programmers would contact me to see if Fay could appear with one of her t Ims. Fay had not appeared in recent years, and since she was then approaching 90 years of age most figured her traveling days were over But Fav would say. If you can go I will go and we soon began to travel-theglobe together especially after Keyin Brownlow instigated the restoration of her tayonile film 1921 STHE WEDDING MARCH directed by Fay's costar Erich Von Stroheim One week we would by a Vienoa another in London. another in Arkansas, then Paris or San Trancisco

At Fay Wray's memorial service held at New York City's Film Foram movie theater on September 26. I fold the audience that favand I would sometimes drive seven hours to New Hampshire to see her actress daughter. Susan-Risk-n perform on stage. After the service a young writer from The New York Times interviewed me wanting to know what in the world fay and I would talk about during a seven-hour drive. I tried to explain to him that Fay was not the archetypal fold movie star-Her crieinal dream had been to work as a writer, but due to her incredible beauty and her legendary chemistry with the camera, she had been sidefracked by Hollywood. Those long drives were like conversations with any young writer with a fertile mind. Her intellectual curiosity was amazing

first met hav Wray when. Like all great minds, she never taked knowledge Scartet Street publisher, she asked questions, hungry for new information and happy to exchange history for the future

Lay never lost her passion for words. She made her for 5 wild Street A mutual. Tour films with Gary Cooper convinced a voung Archibald Leach to change his name to Cary Grant for his screen test, and was actively woodd by Howard Highes- byt she lended off romances from all of them. It was the writers who always stole her heart. She married John Monk Saunders first screenwriter of WING5 (1927), which won the first Academy Award for Best Picture. Monk went on to win the first screenwriting Oscar for DAWN PA-TROL (1930). Sinclast Lewis professed his leve for Fay as they cowrote the play ANGELA IS 22 Cuttord. Odets wrote that Fax was the love of his life and thought of her as the one that got away lay left Odets to marry screenwriter Robert Riskin, who but the triendship that blossomed from that inter- wrote IT HAPPENED ONE NIGHT (1934) LOST HO-

Fay Wray held a special place in the hearts of those of on Special Street Former cabaret performer Rick Mc hav encetured for the last time with flay in the insert on page 16) met Il rror's Lipst Heroing when he other Viewed her for nor 27th issue, back in 1999. RR HT. FROM TOP TO BOTTOM. Fax's most familias costar of course, was KING KONG (1933). At first research, of the film's enormous popularity. Fay grew to love it over the years. Linnel Atwill wash has big a star as Kong, but he provided fay with plenty of silver scream opportunities to LHE VAMPIRE BAL (1933) Inform on several of KING KONG soungle sets. THE MOST DANGEROUS GAME (1932) remains a screen class. to this day. Scar of Street's Managing editor Tors Amer ost and publisher Richard Valley spont a memorable evening with fav (and Rick and playwrigh) Mark Hamp ton) at the Rainbow Griff the gloss of the Impire State Building bright ening the night sky. Fay made a point at taking a seat where she could keep an eye on the building since she was looking fir an old friend

RIZON (1937), YOU CAN'T TAKE IT WITH YOU (1938) and MEET JOHA DOI (1941), among other films. She found happiness with Riskin, but was forced to return to acting when his premature death left her with three children to support

Lay was passionate about language up till the end I filmed her for my movie BROADWAY THE GOLDEN AGE, which was her last film appearance. When I looked at her through the lens I said "My God Fay vow still have it No wonder fames Cameron wanted you for HTANIC and Peter Jackson. for his KING KONG. That face is more photogenic than eyer. I bank God you never had cosmictic surgery." She looked at me agrast. "Surgery? I read that in Chinese medicine they be reve that bags under the eves represent a large vocabulary. Can you imagine having surgery and losing all those words'

Lalways encourage young people to grao any opportunity to base a relationship with someone 50 years older legend or not Time is so very precious We live in a world where lite experience is discarded in heu of youth beauty and I VQ We some times lend to thiget that our greatest teachers are those who have lived through so much and are still among us

I learned a lot about film from fax, but I also learned a lot about life and the aging process. A few years ago I took lay to her granddaughter's wed ding. I had not been able to go to the rehearsal dinner with Lay and on the way to the wedding Lasked Lay how it had gone. She total me that the best man had made a very long speech that everyone thought was very tunny. I asked I av if she had been able to hear it all right, knowing that her hearing had been getting wurse and worse. Not a word! she replied Jaugh by Lasked her it that was difficult for her and it she found a long speech she couldn't hear boring in frustrating. Oh no not at all?" she replied moking at me with eyes sparking with excitement. As I sat and listened. I went around the table and studied excreper son and wondered who they were, what was going on in each of their minds, and what in their lives had brought them there that day

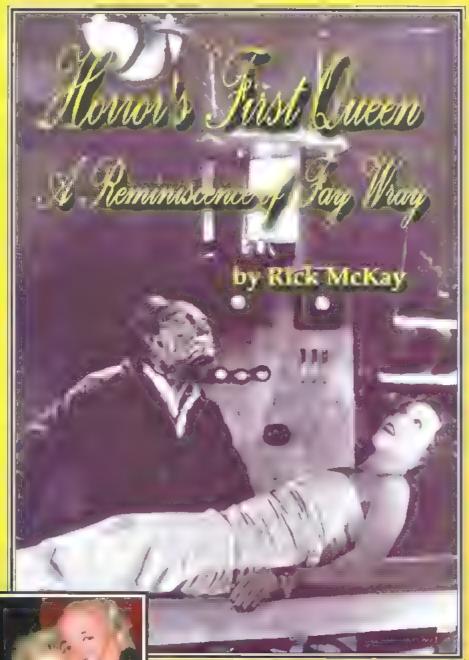
What in the world would I have to talk to bey about for hours at a time? What indeed, She was you wee than all of us"











first met Fay Wray when Scarlet Street publisher Richard Valley asked me if I could find her and interview her for Scarlet Street. A mutual friend contacted Fav and told me I "would hear from her." A few months went by and I began to think that it wasn't going to happen, and then

one afternoon when I was on deadline and writing furiously my answering machine picked up. I will never forget that voice as it came through the speaker that day, "I am a lady named Fay Wray, and I am told I should call Rick McKay ...

Needless to say, I picked up instantly.

I was very happy that the piece I wrote about Fay became so popular and has reached so many people, but the friendship that blossomed from that interview was the greatest gift. Fay always introduced me as her "best friend," and she became that to me as well. When word got out that Fay and I were pals, film festivals and film programmers would contact me to see if Fay could appear with one of her films. Fay had not appeared in recent years, and, since she was then approaching 90 years of age, most figured her traveling days were over But, Fay would say, "If you can go, I will go," and we soon began to travel the globe together-especially after Kevin Brownlow instigated the restoration of her favorite film, 1927's THE WEDDING MARCH. directed by Fay's costar, Erich Von Stroheim. One week we would be in Vienna, another in London. another in Arkansas, then Paris or San Francisco . . .

At Fay Wray's memorial service, held at New York City's Film Forum movie theater on September 26, I told the audience that Fav and I would sometimes drive seven hours to New Hampshire to see her actress daughter, Susan Riskin perform on stage After the service, a young writer from The New York Times interviewed me, wanting to know what in the world Fay and I would talk about during a seven-hour drive. I tried to explain to him that Fay was not the archetypal "old movie star." Her original dream had been to work as a writer, but due to her incredible beauty and her legend ary chemistry with the camera, she had been sidetracked by Hollywood. Those long drives were like conversations with any young writer with a fertile mind. Her intellectual curiosity was amazing.

Like all great minds, she never taked knowledge; she asked questions, hungry for new information and happy to exchange history for the future.

Fay never lost her passion for words. She made four films with Gary Cooper, convinced a young Archibald Leach to change his name to Cary Grant for his screen test, and was actively woold by Howard Hughes-but she fended off romances from all of them. It was the writers who always stole her heart. She married John Monk Saunders first, screenwriter of WINGS (1927) which won the first Academy Award for Best Picture. Monk went on to win the first screenwriting Oscar for DAWN PA-TROL (1930). Sinclair Lewis professed his love for Fay as they cowrote the play, ANGELA IS 22. Clifford Odets wrote that Fay was the love of his life and thought of her as the one that got away. Fay left Odets to marry screenwriter Robert Riskin, who wrote IT HAPPENED ONE NIGHT (1934), LOST HO-

Fay Wray held a special place in the hearts of those of on Scarlet Street. Former cabaret performer Rick Mc-Kay (pictured for the last time with Fay in the insert on page 16) met Horror's First Heroine when he interviewed her for our 27th issue, back in 1998. RIGHT, FROM TOP TO BOTTOM Fay's most famous costar, of course, was KING KONG (1933). At first resentful of the film's enormous popularity, Fay grew to love it over the years. Lionel Atwill wasn't as "big" a star as Kong, but he provided Fay with plenty of s lver scream apportunities in THE VAMPIRE BAT (1933) Filmed on several of KING KONG's jungle sets, THE MOST DANGEROUS GAME (1932) remains a screen classic to this day Scarlet Street's Managing editor Tom Amorost and publisher Richard Valley spent a memorable evening with Fay (and Rick and playwright Mark Hampton) at the Rainbow Grill, the glow of the Empire State Building brightening the night sky. Fay made a point of taking a seat where she could keep an eye on the building, since she was "looking for an old friend

RIZON (1937), YOU CAN I TAKE IF WITH YOU (1938), and MEET JOHN DOF (1941), among other films. She found happiness with Riskin, but was forced to return to acting when his premature death

left her with three children to support.

Fay was passionate about language up till the end. I filmed her for my movie BROADWAY: IHE GOLDEN AGE, which was her last film appearance When I looked at her through the lens, I said, "My God, Fay you still have it. No wonder James Cameron wanted you for TITANIC and Peter Jackson for his KING KONG That face is more photogenic than ever. Thank God you never had cosmetic surgery." She looked at me aghast. "Surgery? I read that in Chinese medicine they believe that bags under the eyes represent a large vocabulary. Can you imagine having surgery and losing all those words?"

I always encourage young people to grab any opportunity to have a relationship with someone 50 years older—legend or not. Time is so very precious. We live in a world where life experience is discarded in lieu of youth, beauty and T V.Q. We sometimes tend to forget that our greatest teachers are those who have lived through so much and are still

amone us.

I learned a lot about film from Fay, but I also learned a lot about life and the aging process. A few years ago, I took Fay to her granddaughter's wedding. I had not been able to go to the rehearsal dinner with Fay and on the way to the wedding I asked Fay how it had gone. She told me that the best man had made a very long speech that everyone thought was very funny. I asked Fay if she had been able to hear it all right, knowing that her hearing had been getting worse and worse. "Not a word!" she replied, laughing. I asked her if that was difficult for her and if she found a long speech she couldn't hear boring or frustrating. "Oh, no, not at all!" she replied, looking at me with eyes sparking with excitement. "As I sat and listened, I went around the table and studied each person and wondered who they were, what was going on in each of their minds, and what in their lives had brought them there that day.

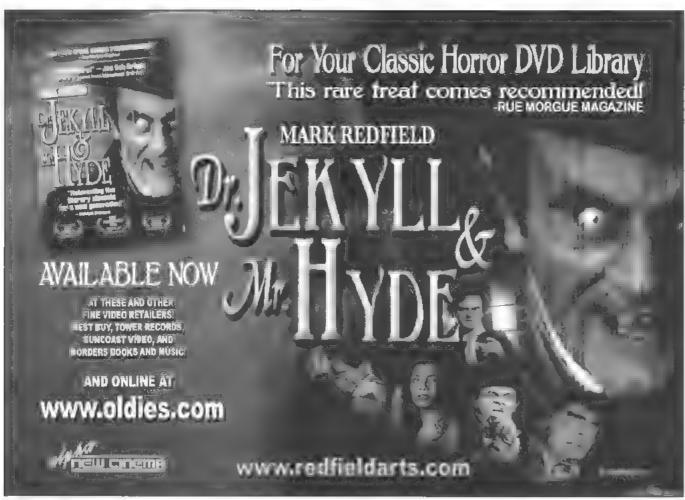
What in the world would I have to talk to Fay about for hours at a time? What indeed! She was younger than all of us!











SCARLET LETTERS Continued from page 11

I really enjoyed the FRANKLY SCARLED pece in Scarlet Street #51 about a great horror mag "discovery" and Lenjoyed Farnham Scott's pieces on PETER PAN and the recent movie, VAN HELSING. I also loved the second part of Leonard Kohl's interview with Kate Phillips/Kay Linaker. I read all of the letters, too; they're always very interesting. And then

I got into the DVD reviews.

I enjoyed Anthony Dale's review of YOUNG SHERLOCK HOLMES-what a shame that this film didn't succeed at the box-office and so, of course, could not bring forth a sequel, I would've really enjoyed a sequel and I loved those kids, Nicholas Rowe and Alex Cox. I was interested in Robin Anderson's comments on STRAIGHT ON TILL MORNING, which is a film that I have always wanted to see (although Robin didn't like it much). I was also very interested in Robin's review of MYRA BRECKINRIDGE-if only they'd had the courage to have been faithful to Gore Vidal's great and unique original novel! Kevin G. Shinnick gave me such a great time with his reviews of WEREWOLF IN A GIRLS' DORMITORY and THE MONSTER CLUB. I got quite a kick out of Jim Hollifield's very informative reviews of the two great Disney lunatic comedies, THE ABSENT MINDED PROFESSOR and SON OF FLUBBER. And I agree, Jim,

that they should only be seen in their original black-and-white format, I also was interested in Jim Thompson's remarks about KING OF THE ZOM-BIES- and to think that it's available for so little from Alpha Video! I heap lavish praise on Ron Morgan's reviews of those two superb Merchant and Ivory productions—A ROOM WITH A VIEW and MAURICE, and I throw a bouquet of roses to Barry Monush for taking the time to bestow such appreciation on THE EDDY DUCHIN STORY, which is a f lm that I have always loved. I thoroughly enjoyed Paula Vitaris review of NERO WOLFE and Tom Soter's review of PL-TER GUNN-and, of course, I just loved what our one-and-only John F. Black had to say about BACK TO THE BEACH. Why, he even mentioned the actor John Calvin, who, I hope, is still acting somewhere!

In his obituaries list in Scarlet Street #49, The News Hound mentions the death of the famed playwright/screen-writer, George Axelrod, who became famous for his three plays—THE SEVEN YEAR ITCH, WILL SUCCESS SPOIL ROCK HUNTER?, and GOODBYE CHARLIE—but ended up very unhappy with all three screen versions, especially THE SEVEN YEAR ITCH. He and Billy Wilder had written the film adaptation together, but encountered terrible problems with The Breen Office and The

Legion of Decency.

During his short but dazzling reign in Hollywood, Axelrod did some brilliant adaptations of other people's work, though, and perhaps none is more fondly remembered than his adaptation of Truman Capote's novella, Breakfast at Tiffany's, filmed by Blake Edwards. At first, he and Joshua Logan, who had worked with Axelrod so memorably on the screen version of W.lliam Inge's BUS STOP, wanted to tackle BREAK-FAST AT TIFFANY'S as their next project together, but they couldn't figure out a way to bring the material to the screen and certainly couldn't use the novella's own structure-that of a gay man's experience with a sexy, kooky lady. Finally, the producer, Martin Jurow, announced his plans to bring BREAKFAST AT TIFFANY'S to the big screen, but he didn't want anything to do with Axelrod, because he associated Axelrod with Jayne Mansfield. Jurow had directed her first screen test and sold her contract to 20th Century Fox.) Axelrod persisted in his desire to write the screenplay and managed to get hired for the job. He actually developed the film adaptation with-of all people-John Frankenheimer, who was slated to direct the film, and finally found a way to satisfy the studio's demand for a love story-the girl and a newly-invented boy would both be in "the same line of work" and totally unab e to afford each other.

When Audrey Hepburn became the star of the film, she did not want to work with Frankenheimer, but was quite willing to work with Edwards Edwards came onto the fi.m very late in its development and didn't even have the time to touch a line of dialogue. Axelrod was never satisfied with Edwards' direction of his screenplay, because he felt that Edwards missed out on "the high comedy concept" of the mater al. And he took a really violent objection to Mickey Rooney's participation in the film and even tried to refilm Rooney's last scene, in which he becomes directly involved in the plot. Even Hepburn had made her self available for three days of unpaid work, but Edwards stepped in and prevented the reshooting.

Still, Axelrod was never entirely dismissive of the results, He admitted to a basically happy collaboration with Edwards and the existence of some lovely things in the picture. And, of course, he captured his sole Oscar nomination for writing the screenplay. Perhaps the fact that BREAKFAST AT TIFFANY'S had initially originated with his creative partnership with Logan and then was later developed with Frankenheimer blinded him to the captivating charm of Edwards' direction.

Raymond Banacki Brooklyn, NY

I received my copy of Scarlet Street #50 in the mail yesterday. You have certainly outdone yourself this time with

this gorgeous anniversary issue. May I add my congratulations to the stack of kinds.²

I now have a morbid desire to view FLESH FEAST. Its alternate title was even more appropriate—TIME IS TER-ROR, because it's quite terrifying to see what time did to Veronica Lake's looks Although 51 is not really that old, Ms. Lake was hit with the triple whammy of poverty, aicoholism, and untreated schizophrenia, which would account for her premature aging. After losing all her money, she worked as a barmaid and ended up on skid row. No surprise, then, that Ms. Lake bore such a ravaged appearance (especially her de cayed teeth) and died middle-aged. I believe she was "rediscovered" by an agent who found her working in some crummy bar. That encounter led to her "comeback" vehicle—FLESH FEAST

I love what you did with the John Ireland memoir. I will soon be chatting with Daphne Ireland and expect that she will be enormously pleased as well.

Harvey F. Chartrand Ottowa, Canada

I read Richard Valley's review of Truth, Justice & The American Way, so I picked up a copy of the book. It's a satisfactory bio about Noel Neill, a very easy read filled with lots of photos. Interesting, though not juicy enough. Larry Ward writes about Ms. Neill's career as if it was a press release. Do you mean to tell me that from .937 to 2002 there is noth

ing to dish? Come on she was a dancer, a night club singer, and, of course, a Hollwood film and TV actress. In 65 years, not a single tidbit—I find that sad

Christine Domaniecki Belleville, NI

The conclusion of the Kate Phillips in Scarlet Street #51 is a great read (as was the first part). A nice in-depth interview that just goes to show how easily assumptions about certain "facts" from casic Hollywood can be dispelled just by asking the right people. (Ken Hank's sidebar on this points it out very eloquently.) Len Koh sure knows how to conduct his interviens

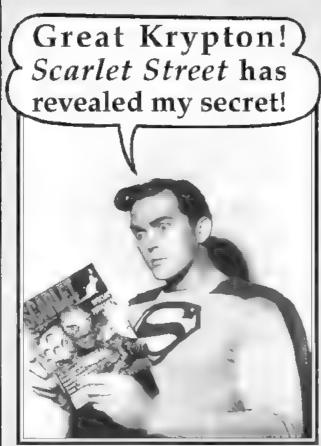
Also, kudos to Erich Kuersten on his BLOB article. That's one movie I've always enjoyed, but never pondered on a more serious level. Another time example that there are new things to be said about these classic films.

Ron Morgan Tuledo, OH

Write today to

Scarlet Letters P.O. Box 604 Glen Rock, NI 07452

or E-Mail us at reditor@scarletstreet.com



Yes, kids, it's the Scarlet Street Slightly Mangled Special. We have in our vaults some issues with minor defects: price tags glued on the covers, a folded page, a gypsy curse scrawled on the classifieds... nothing too grim, but enough to render them unsuitable for sale at the usual rate.

So, now's your chance to get the Scarlet Street you've been missing! Just fill out the coupon and we'll send you copies that, in the words of Ygor, are "broken, crippled, and distorted"—just a teensy bit.

crippied, and distorted —just a teensy bit.						
Send Check or Money Order Payable to Scarlet Street, Box 604, Dept. ST, Glen Rock, NJ 07452 Name:						
Address:						
City:		State;	Zip:			
CREDIT CARD MC VISA AMEX CARD #: SIGNATURE:						
Issue 8	Issue15 Issue16 Issue17 Issue18 Issue19 Issue20 Issue21 Issue22	Issue 24 Issue 25 Issue 26 Issue 27 Issue 28 Issue 29 Issue 30	\$3 EACH!			
U.S. single-issue orders, please add \$2,00 for shipping and handling, and \$1.50 each additional copy. Canada: \$4.00 per copy. (1st class). Foreign, \$6.00 per copy. (air mail). Pease allow bito 8 weeks for delivers.						

the NEWS

S.

HOUND

Follow The Hound's trail (that's trail, not tail) as he tracks down the latest entertainment headlines for you adventurous Scarlet Streeters. Forward, triends and fiends.

Theatrical Thrills

Michael Keaton portrays a man who believes he hears his dead wife speaking to him amidst audio static in the supernatural thriller WHITE NOISE (Universal), opening in theaters in January. Vet eran UK television director Geoffrey Sax (DOCTOR WHO' THE MOVIE) makes his feature debut with this tale based on the purported psychic occurrence of EVP (e ectronic voice phenomena) where metaphysical researchers believe voices from beyond the grave can be heard within radio and TV static—providing much more entertainment than 90% of the crap currently on the airwaves

Robert DeNiro is a widower troubled by his nine-year-old daughter's creepy imaginary playmate in the 20th Century Fox thriller HIDE AND SEEK (Playing patty cake with daddy DeN ro would have its own creep factor Famke Janssen, Amy Irving, and tyke-of-the-moment Dakota Fanning (of Sci-Fi Channel's TAKFN) costar under John Polson's (SWIMFAN) direction

Also debuting in January: the Marvel superhero actioner ELEKTRA (20th Century Fox), featuring Jennifer Garner reprising her role from 2003's DARF DEVIL opposite Ben Affleck (who reportedly cameos as Matt Murdock Daredevil), and Focus Features' remake of John Carpenter's 1976 debut feature ASSAULI ON PRECINCT 13, starring Laurence Fishburne, Fihan Hawke, and Maria Bello.

Upcoming Attractions

A young man is compelled to return to his former homestead to face the haunting fear of a presence that lurked within his childhood bedroom. Was it his imagination, or a horrifyingly real creature? Or are those scarv-ass Teletubbies taking their toll? Screen Gems' February feature BOOGEYMAN answers these fateful questions Barry Watson (of TV's 7th HEAVEN stars), along with erstwhile warrior princess Lucy Lawless

Also on view in February is the Warner Bros fantasy suspenser CONSTANTINE, based on the Vertigo/DC Comics title Hellblazer Keanu Reeves stars as paranormal gumshoe John Constantine, who must face his demons—literally—while aiding police detective Rachel Weisz in the investigation of the mysterious death of her twin sister. Costarring are Djimon Hounsou, Tilda Swinton, and

the terrific, littery-eyed character actor Pruitt Taylor Vince

Other features set for a February bow include the Hitchcockian thriller THF INTERPRETER (Universal) from director Sidney Pollack, starring Nicole Kidman and Sean Fenn: and SON OF THE MASK (New Line Cinema), with SCREAM's Jamie Kennedy taking over Jim Carrey's green guise.

Déjà Views

The Warner Bros./Dark Castle remake of HOUSE OF WAX, originally scheduled for Halloween 2004, has been pushed back to an April 2005 slot, where it competes with another horror retread—Michael Bay's production of THE



portedly came of as Matt Murdock Sherlock Holmes and Dr. Watson (Peter Daredevil), and Focus Features' remake Cushing and Nigel Stock) are back on of John Carpenter's 1976 debut features the case via DVDs from the BBC.

AMITYVILLE HORROR for MGM. AM ITYVILLE's cast includes is young Aussie actress Melissa George, who's being talked up as the new SUPERGIRL BATMAN BEGINS-Warner's new beginning for the Bat-franchise, starring Christian Bale-h.ts theaters in June from INSOMNIA director Christopher Nolan and BLADE screenwriter David Goyer Goyer may subsequently write and direct a remake of the 1973 sci-fi tave SOYLENT GREEN for Warners . . . Jedi Master Yoghurt lives! Mel Brooks is devel oping a sequel to his 1987 spoof SPACE-BALLS, with hopes for a summer release to compete head-to-head with the slightly higher-budgeted STAR WARS EPISODE 3. REVENGE OF THE SITH . Filming is under way on Steven Spielberg's adaptation of H. G. Wells' War of the Worlds, with Tom Cruise as star and coproducer . . . Other remakes tentatively due in 2005 include THE PINK PANTHER (MGM), with Steve Martin subbing for Peter Sellers as Inspector Clouseau; Paramount's production of THE SECRET LIFE OF WALTER MITTY, starring Jim Carrey, FAHRENHEIT 451 (Castle Rock) from THE GREEN MILE writer/director Frank Darabont, and KING KONG (Universal) from Oscar winning LORD OF THE RINGS producer/director Peter Jackson

Don't Dream It's Over(bite)

Project Greenlight-the annual independent filmmakers' competition sponsored by Ben Affleck and Matt Damon, in association with Miramax and Bravohas received thousands of scripts by hopeful shoestring auteurs during its three years of existence. One of this year's 100 finalists was CHOMP', a horror spoof written by New York City musical performer George Sanders (seen frequently at famed Manhattan plano bar Don't Tell Mama) and his performing partner Sean Curran. The plot concerns a university's genetic experiments in the regeneration of human teeth, with the dubious introduction of shark DNA into the molars of unsuspecting students. The awful tooth (sorry) is revealed when the kids become cannibalistic man eaters! Although CHOMP' didn t win this year's competition, Sanders and Curran are shopping their toothsome screenplay around, with high hopes that a local producer will bite

Small Screen Scene

figer Aspect Productions and the BBC have completed a followup to their 2002 le effick THE HOUND OF THE BASK ERVILLES. The new script an origihal work not based on Conan Dovle's canon-stars the wonderful Rupert Everett as Sherlock Holmes, replacing HOUND's Richard Roxburgh, lan Hart returns in the role of Dr. Watson, THE RETURN OF SHERLOCK HOLMES is scheduled to screen on BBC ONE on December 26, with a 2005 Stateside appearance likely. Meanwhile, JEEVES AND WOOSTER funnymen Stephen Fry and Hugh Laurie are reportedly portraying Holmes and Watson in a telefilm for UK broadcaster ITV.

In a decidedly ominous move, the Fox Network has moved back the sec ond-season premiere of its fantasy series TRU CALLING to January, and has reduced its initial order from 13 episodes to six BUFFY alumnus Eliza Dushku stars in the supernaturally-tinged show as a Manhattan morgue attendant who takes backward leaps in time to save the lives of her "customers" Let's hope similar heroics won't be needed to keep this enjoyable series on the air.

Continued on page 23



Get caught in our Web. 1

Yes, it's the Spider Woman's all-purpose Website, designed especially for you!

- A complete Scarlet Street catalogue of videotapes, DVDs, photographs, and compact discs.
- **♦** And our Ever-Lively Discussion Boards!

So drop on by, as the spider said to the fly. Don't delay! Sign on today at:

www.scarletstreet.com

Website designed by Joyce K. Meyer





It's been 10 years since producer Francis Ford Coppola and actor/director Kenneth Branagh joined forces to tell the "true" story of MARY SHELLEY'S FRANKEN-STEIN (1994). That ill-fated film, released as a matching bookend to Coppola's semi-successful BRAM STOK-FR'S DRACULA (1992), purported to shatter classic movie myths by unfolding the first truly faithful screen interpretation of Shelley's trailblazing 1816 novel.

Admirers of the book and fans of previous Frankenstein films generally found Branagh's feature to be frenetic, unwieldy, and shamefully overacted, with Robert DeNiro's depiction of the creature as a noble savage far less sympathetic than Boris Karloff's prototypical

portraval from the 1930s

Now, a decade later, Frankenstein aficionados have been rewarded for their patience and fortitude. Ainng in the weeks before Halloween (and now available on DVD), the Hallmark Channel's handsome, well-paced and splendidly acted production of FRANKENSTLIN—directed by genre veteran Kevin Connor—adheres more closely to Shelley's text than any acreen version to date.

"It's strange, isn't it?" muses British director Connor, whose previous credits range from the anthology chiller FROM BEYOND THE GRAVE (1973) to the macabre comedy MOTEL HELL (1980) with Rory Calhoun. "It's been Hollywoodized over and over, but no one ever does the actual book. So that's what we tried to do—to stick very closely to the book and tell the story

the way Mary Shelley wrote it "

Fans who prefer their Frankenstein films soaked in blood and gore should seek their cheap thrills elsewhere. But for minds open to a malure, thought provoking, sensitively acted rendering of Shelley's timeless tale—in its day a daring Romantic-era rumination on the Prometheus myth—Hallmark's four-hour miniseries offers a drama so reverently literate that it generates emotional resonance and moral complexity seldom found in the genre.

"I enjoy doing intelligent horror and fantasy, but I tried not to make a horror film with FRANKENSTEIN because that's been done so many times," Connor observed in a recent interview "I think what we've done with it will be awakening, because it's certainly different

from the way it's been played in previous films. We've tried to bring out the humanity in both the Creature and his creator."

Fortunately, fidelity to Shelley's text doesn't diminish the dark, disturbing elements of Hallmark's production. The Gothic terror develops gradually and naturally, as young medi-cal student Victor Frank enstein (an intelligent, passionate performance by Alec Newman) drifts into God's domain through radical experiments with life and death. Stitching together pieces of dead bodies into a single human form, Frankenstein becomes increasingly obsessed with using the power of electricity to animate his lifeless, manmade creation. Once the

Creature (he can't be called a "monster" in this one) is brought to life, his creator rejects and abandons him, setting off a spiraling descent of tragic and horrible events that ultimately bring the symbiotic duo face-to-face in a heartbreaking final encounter.

Newman is well-matched with an equally impressive costar—Luke Goss, whose portrayal of the Creature is haunting and multidimensional. The effectively understated makeup design was created by Cullman native Robert Hall, former makeup maestro for BUFFY

THE VAMPIRE SLAYER and ANGEL.

The acting ensemble also offers memorable performances by Nicole Lewis (as Victor's ill-fated love, Elizabeth) and Julia Delpy (as his mother), with William Hurt (as Dr. Waldman, his medical mentor) and Donald Sutherland (as Walton, the ship's captain who helps structure the flashback-driven tale) adding stature and star power to a rare retelling of FRANKENSTEIN that actually exceeds audience expectations

TOP LEFT: Victor Frankenstein (Alec Newman) always favors hot pants and go-go boots when he's creating a monster. BELOW: Frankenstein confronts his Creature (Luke Goss).





NEWS HOUND

Continued from page 20 CHARLIE'S ANGELS feature director McG is developing an eerie series for Fox that's described as a cross between ROUTE 66 and THE X-FILES. The as yet untitled show follows a road tripping pair of brothers who investigate freaky happenings and local haunts as they drive across the United States. Coproducing the series for Warner Bros. TV is Eric Kripke, late of the WB Network's blink-and-you missed-it TAR-ZAN series of 2003

The Home Video Vault

Available from Universal this Fall is THE MARX BROTHERS SILVER SCREEN COLLECTION (\$59 98), containing all five of the Marxes' original Paramount classics: THE COCOANUTS (1929), ANI MAL CRACKERS (1930), MONKEY BUSI-NESS (1931), HORSE FEATHERS (1932), and DUCK SOUP (1933). A sixth bonus disc contains vintage televised interviews with Groucho and Harpo from NBC's TODAY SHOW.

MGM provides some Fall finery as well, with the DVD releases of the 1948 Selznick fantasy PORTRAIT OF JENNY (\$14.95), producer Robert Aldr.ch's BABY JANE followup WHATEVER HAP-PENED TO AUNT ALICE? (1969/\$14 95), and a tentatively scheduled boxed set of eight Alfred Hitchcock classics: THF 39 STEPS (1935) SABOTAGE (1936), YOUNG AND INNOCENT (1937), THE LADY VANISHES (1938), REBECCA (1940), SPELLBOUND (1945), NOTORIOUS (1946), and THE PARADINE CASE (1947), all previously released on DVD. When will someone get around to re-leasing on DVD the never-released LIFE-BOAT (1944)?

More Video News

Coming to DVD in January: EXOR CIST THE BEGINNING (Warner Home Video), M. Night Shyamalan's THE VILLAGE (Buena Vista), CATWOMAN (Warner), ALIEN VS. PREDATOR (Fox), and BATMAN: THE ANIMATED SE RIES, VOLUME 2 (Warner)

The folks at Disney DVD have Synned After announcing an August debut for DR SYN, ALIAS THE SCARFCROW, the Mouse Mayens pulled the title from their slate-although it's rumored that they're prepping for a 2005 release. The Hound hopes the delay provides an opportunity for some great supplemental material—perhaps a commentary from star Patrick McGoohan, who counts THE SCARECROW among his favorite roles. Also delayed-THE SHAGGY DOG, starring Fred MacMurray and Scarlet Street fave Tommy Kirk

Return with us now to the good old days of the eighties "dead teenager" flicks, when hockey masks and machetes were the rage, and the body count exceeded the leading lady's brassiere size CAMP DAZE is a tongue-in-cheek independent horror opus from Scream Kings Productions that pays twisted tribute to FRIDAY THE 13th, SLEEP-AWAY CAMP and the like Watch for a homevideo release in 2005

Holmes on Home Video

The late, great Peter Cushing made a smashing Sherlock in his one and only theatrical feature as the Great Detective Hammer's THE HOUND OF THE BAS-KERVILLES (1959). Cushing continued his Sherlockian portrayals-alongside Nigel Stock as Dr. Watson, in a 1968 BBC television series-never seen in the USA, nor rescreened in Britain for over three decades. BBC Worldwide has finally made five of these smallscreen productions available on Region 2 DVD (playable in the UK and Ireland, and by Stateside owners of multiregion players). The three disc set "A Study in Scarlet," "The Boscombe Valley Mystery," "The Sign of Four," "The Blue Carbuncle," and a twopart adaptation of "The Hound of the Baskervilles." The set has a list price of £24.99 (about \$45 00), and can be or-dered through major British e-tailers. Here's hoping for a Region 1 release

In other Holmes an video news, MPI has released DVD editions of the remaining Jeremy Brett productions that hadn't vet been available on silver disc. THE CASEBOOK OF SHERLOCK HOLMES and THE MEMOIRS OF SHERLOCK HOLMES (both sets with liner notes by Scarlet Reditor Richard Valley) Each three-disc set bears a list price of \$39.98

The Street's Mr. Valley also lends his prodigious pen to liner notes for Synergy Entertainment's new boxed set of all 39 episodes of the 1954 synd.cated half hour TV series SHERLOCK HOLMES. Ronald Howard and Howard Marion Crawford star as Holmes and Watson in this low-budget yet cosmopolitan series that was a UK/French coproduction from American producer Sheldon Reynolds. The six-disc DVD set is scheduled for release in 2005 at a list price of \$34.99

Continued on page 81

sex and

According to the Kinsey Report Every average man you know Much prefers his lovey dovey to

When the temperature is low. -Cole Porter (KISS MF KATE)

For the average conservative American man or woman the real monster isn't Count Dracula, The Wolf Man, The Creature From the Black Lagoon, or Frankenstein's Monster, the last of which put in an appearance in writer director Bill Condon's fictionalized biography of director lames Whale's last days, GODS AND MONSTERS (1998). Nor is it Roxie Hart or any of the other hot-shot harlots who got away with murder in Rob Marshall's CHICAGO (2002), for which Condon wrote the screenplay.

No, sir, the Fiend that frightens America-and has done so ever since the first Puritan embroidered a scar-.et "A" is Sex. In our skittish society, Sex doesn't frighten the horses, but it sure as hell puts a scare in the farmer behind the plow (In fact, just the thought of plowing probably turns the poor farmer grav!)

So it should come as no surprise that Bill Condon has taken the bull by the accessories and written and directed KINSEY, the new biopic starring Liam Neeson as the maverick bisexual sex researcher who, during the 1946s and 1950s, brought the monster into American homes from coast to coast with the publication of Sexual Behavior in the Human Male (1948) and Sexual Behavior in the Human Female (1953)

The cast includes Laura Linney, Peter Sarsgaard Chris O'Donnell, Timothy Hutton, John Lithgow, Tim Curry, Oliver Platt, and, in a beautifully acted cameo, Lynn Redgrave. Scarlet Street caught KINSEY at a press screening and we can only say -don't miss it! Don't let conservatives and the religious right zip up the monster forever.

Drew Sullivan





Scarlet Street's DVD Reviews

GHOST OF DRAGSTRIP HOLLOW GHOST IN THE INVISIBLE BIKINI MGM Home Entertainment—\$9.98 AIP's GHOST OF DRAGSTRIP HOLLOW

AIP's GHOST OF DRAGSTRIP HOLLOW (1959), featured on the A side of this MGM twofer, plays like a thematic dress rehearsal for the studio's future Beach Party series. A group of Southern California teenagers has formed the Zenith Car Club, an organization of hot rod enthusiasts fronted by Lois Cavend sh (Jody Fair). The kids dance whenever they're not trakering with carburetors. There's a rival c.ub, too, but controversies are settled with races rather than rumbles.

The supporting cast is comprised of adults more bemused than disapproving of the teens' antics. Russ Bender plays Tom Hendry, a journalist researching the hot-rod culture (a device that would be repeated in 1963's series kick-off BEACH PARTY, with Bob Cummings leering anthropologist easing movie audiences into the mating rituals of the surfers). Another cast member, Dorothy Neumann, enacts a prototypical "funny adult" with a preposterous name, the eccentric Anastasia Abernathy



Anastasia volunteers the use of her haunted house at Dragstrip Hollow for the club's fund-raising "Spook Ball." A dancer in a monster suit is unmasked as a disgruntled, has-been horror actor (portrayed by ATP monster costumer Paul Blaisdell). Though not a household name, Blaisdell's in-joke appearance seems like the inspiration for the studios use of cameos by its beloved horror icons, which would provide punch lines for most of the Beach films

Side B offers the series' f nal official entry, GHOST IN THE INVISIBLE BI-KINI (1966) The familiar teens/funny adults formula is inserted into a spoof involving the heirs to the nidden for tune of Hiram Stokely (Boris Karloff) The beneficiaries, consisting of Chuck Phillips (Tommy Kirk), Reginald Ripper (Basil Rathbone), Myrtle Forbush (Patsy Kelly), and Lili Morton (Deborah Walley), gather at Stokely's forbidding mansion for a midnight reading of the will.

This particular deck, already stacked with jokers, is further comp icated by the arrival of fortune hunters Eric Von Zipper (Harvey Lembeck) and his rat pack, Bobby (Aron Kincaid) and his par-

tying buddies, and Princess Yolanda (Bobbi "Yah, yah" Shaw). Ripper plans to murder the other heirs, but his machinations are thwarted by the ntervention of the living corpse of Stokely and the bikinied ghost of Stokely's long lost love, Cecily (Susan Hart).

This confection suggests a summat on of two popular AIP genres—the Beach Party comedies and the Edgar Allan Poe chillers. The horror elements (ghosts, corpses, luguonous sets) are balanced with musical numbers per-

formed by Nancy Sinatra, The Bobby Fuller Four, and Danny Thomas discovery Piccola Pupa. The two threads seamlessly converge in the film's climactic musical rave-up, performed in Stokely's torture chamber. The set dressings represent one of art director Daniel Haller's most inspired efforts. The chamber boasts an eye-popping collection of Gotnic masks, mannequins performing horror vignettes, and antique torture apparatuses that harken back to Roger Corman's PIT AND THE PENDULUM (1961). Les Baxter's music underlines the mood by utilizing stark percussive effects that recall his earlier PENDULUM score. Although INVISIBLE BIKINI unspools like a montage of blackouts and pratfalls, that final sequence with the teenagers frantically frugging in the dungeon provides an appropriately af tectionate send off for both of the popular AIP genres. With n the year, the studio would begin tackling the much harder-edged contemporary subjects of psychedelia and generational unrest

Both the full frame DRACSTRIP HOL-LOW and the widescreen (2:35-1) INVIS-IBLE BIKINI have been transferred from nearly flaw ess source materials. The only supplement is a faded and cropped trailer for BIKINI This beachslapping double feature DVD provides a pleasing overview of the roots and the culmination of the nostalgic AIP series —John F. Black

VILLAGE OF THE DAMNED. CHILDREN OF THE DAMNED Warner Home Video—\$19.95

British science fiction films of the fifties and sixties—especially the early Hammer Quatermass films—did something that most American sci-fi films of the period didn't do. They assumed the audience was intelligent. Though the two movies contained on this DVD were made by MGM's British wing, they make excelent cases for the British doing sci-fi better in this era than their counter parts across the pond. In VILLAGE OF THE DAMNED.

In VILLAGE OF THE DAMNED (1960), the entire town of Midwich falls unconscious, and a few months later, a dozen women give birth to children who are half-human and half-alien They're not bundles of joy. They communicate telepathically with one another, grow at an accelerated rate, and work together to sinister ends. When they get irritated, their eyes glow and

really frightening things tend to happen

But that's not the worst of it All over the wor.d, there are iso.ated colonies of these nasty, platinum-blonde lilitykes, and they're being killed off by their elders. In the Soviet Union, an atomic bomb is employed to wipe out an entire city, just to ensure the distruction of a dozen or so of these charmers. In the UK, though, there's George Sanders, and that's enough As Gordon Zellaby, Sanders turns in one of the best performances of his career Cast against type, he displays none of

the smarminess or self satisfaction usually associated with his screen persona; he's noble, determined, and quite sympathetic. You can believe that Gordon's married to the much younger Anthea (Barbara Shelley), and that she loves him

CHILDREN OF THE DAMNED (1964), despite its sequel status, is really a differently thought-out retelling of the same story. In CHILDREN, the titular tykes are portrayed as the probable next step in human evolution, a multiracial, Rainbow Coalition of Evil. Their distinc tive platinum hair is gone, but the glow-ing eyes remain, as do their mysterious intentions. Our heroes this time are a pair of male child psychologists (who live and work together in the same London flat-hmmmm) played by Ian Hen-dry and Alan Badel Like VILLAGE, this film is very much of its era-specifically, The Cold War. In the first film, the children represent what Communism was perceived to be-cold and emotionless. In CHILDREN, the young ones are potential WMDs, and a major plot point involves which world power will get control of them. Of course, the kids have their own agenda. It's not as thrilling a film as the first, but it's very good nonetheless.

This DVD is a bargain. Not only are the movies presented in superb letter boxed transfers, enhanced for 16x9 TVs, but Warner Bros. has included the theatrical trailers and commentary tracks for both features. (The VILLAGE track,



by Steve Haberman is especially good, the CHILDREN track, by screenwriter John Briley, is informative, but rather dry.) For fans of intelligent, well-made science fiction films, this disc is an absolutely essential purchase

-Robin Anderson

HORATIO HORNBLOWER: THE NFW ADVENTURES A&E Home Video—\$29.99

Classy production values support first-rate acting, with Ioan Gruffudd as Horatio Hornblower again, in this continuing story of England's naval campaign in the Napoleonic Wars. A&E Television Networks and Meridian Broadcasting, Ltd. produced LOYALTY and DUTY, broadcast by A&E TV in the USA on December 2 and 3, 2003 Writers Niall Leonard (LOYALTY) and Stephen Churchett (DUTY) based their screenplays on the ending of C. S. Forester's

Lieutenant Hornblower (1952) and on Hornblower and the Hotspur (1962), set in 1803 and 1804.

The DVDs preserve the original anamorph c w descreen format from Britsh TV, in English with optional closed



captioning Each DVD includes a photogallery of 10 stills. LOYALT's adds perfunctory biographies of Gruffudd, Robert Lindsay (Admiral Sir Edward Pellew, a composite of Pellew and Vice-Admiral Cornwallis), and Paul McGann (Hornblower's new best friend, Leutenant Bush), along with director Andrew Grieve, producer Andrew Benson, and costume designer John Mollo. Each DVD also features a commentary track, with Grieve and Benson on LOYALT's and Grieve, Benson, and Mollo on DUTY. They mostly discuss historical accuracy and the minutiae of production.

The image is crisp and bright. The audio, Dolby Digital 20 stereo, does justice to John Keane's fine music score. In the battle scenes, several of them quite graphic, the blend of real ships on location, Pinewood Studios footage, and post production effects looks reasonably convincing. Viewers will recognize some scenes from the novels but the writers combine many characters and simplify Forester's story with drastic revisions. For instance, semi-comic seamen Styles (Sean Gilder) and Matthews (Paul Copley) replace more than a dozen of Forester's minor characters.

In LOYALTY, Hornblower captains the Hotspur, a 20-gun sloop, while coping with his alcoholic landlady, Mrs Mason (Barbara Flynn); her clinging vine daughter, Maria (Julia Sawaiha), Styles promoted to memorable incompetence as a steward; a cowardly midshipman, Jack Hammond (Christian Coulson), a French royalist, Major Côtard (Greg W.se), serving with the British; and Côtard's opposite number, invented for the movie: Coxswain Wolfe (Lorcan Cranitch), an Irish separatist who defects to the French Wolfe resembles the historical Theobald Wolfe Tone, founder of United Irishmen.

DUTY begins as Hornblower, manipulated into marrying Maria, vomits before their wedding. Uneasy about touching or kissing her, he can't conceal that he'd rather go to sea though the hints that he might be gay are even more ambiguous in LOYALTY and DUTY than in previous episodes that took place before Lieutenant Archie Kennedy (Jamie Bamber) died. Hornblower and Kennedy shared deep friendship and love, stronger than the web of financial and social obligations that Maria and her mother use to snare the reluctant groom. Back with the Hotspur on a surveillance mission off the French coast. Hornblower rescues three people of questionable identity from a sinking quarterboat. Admiral Pellew gives Hornblower a proper steward, James Doughty (Ron Cook), but when jealous crewmen goad Doughty into committing a serious crime, Hornblower must keep the crew's loyalty while tempering duty with mercy

As always, HORATIO HORNBLOWER is highly recommended.

Leha Loban

THE BAD SEED Warner Home Video—\$19.97

Maxwell Anderson's THE BAD SEED—adapted from the 1954 novel by William March—was a theatrical hit in the 1954 55 season. A wise Mervyn LeRoy realized that there was a fine film ready made to be lensed, with an accomplished ensemble of players ready to go. Led by Nancy Kelly and with an amazingly adult performance from young Patty McCormack, the cast—which included fine support from Elleen Heckart and Henry Jones—had honed and perfected a difficult script in grand style night after night for almost a year.

LeRoy imported much of the Broadway cast to Warner Bros., where in 1956 he produced and directed an excellent adaptation. Almost 50 years later, the story of murderous little Rhoda Penmark (McCormack) and the nervous breakdown of her mother, Christine (Kelly), makes for a somewhat dated movie, but the performances remain timeless and fresh. It is a definitely a filmed play, but the h gh-pitched stage performances mesh into an in-



tense grand ensemble that celebrates its very stagmess

Continued on page 28



Each of these nine films puts a character on the wrong side of the law, but otherwise they don't appear to have much in common. The complete package contains: two picaresque thrillers (FOREIGN CORRESPONDENT, NORTH BY NOETHWEST), and play filmed virtually on one set (DIAL M FOR MURDER), two undersated comedies (MR. AND MRS. SMITH, STAGE FRIGHT), two intensely "Catholic" films, one of them drawn from real life (I CONFESS, THE WRONG MAN), and two films about charming psychopaths (SUSPICION, STRANGERS ON A TRAIN)—but all nine films come on discs of superior technical quality, complete with documentaries and trailers.

Hitchcock buffs may almost want the discs for the "making of" documentaries alone. All but one are directed by the estimable Laurent Bouzereau (the exception—NOUTH OF NOUTHWEST—is directed by Peter Fitzgerald). Bouzereau calls his compony Blue Collor Productions, and his workmanlike filming and editing do it credit. Although the documentaries are no more than introductions to each film, like Johnny Jones and Roger Thornhill in the picaresque thrillers they cover plenty of ground. Four experts feature in all the Bouzereaus: veteran director Peter Bogdanovich; Alfred Hitchcock's daughter, Patricia Hitchcock O'Connell; film historian Rebert Osborne; and author Richard Schickel.

Other individuals address us at apt moments. We even get to meet the three charming Hitchcock granddaughters.

Om a previous Bouzereau documentary covering THE TROUBLE WITH HARRY (1955), Pat Hitchcock goofed. The novel's author, she told us, had once appeared in her father's film CHAMPAGNE (1928). She was confusing Jack Trevor Story (b. 1917) with an actor named Jack Trevor. Happily, there appear to be few goofs in the HITCH-COCK SIGNATURE COLLECTION, but one occurs when Schickel discusses Hitchcock's tastes in art (on the STRANGERS ON A TRAIN two-discusts). Hitchcock didn't like abstract expressionism, Schickel claims. An contraire—the director's favorite painter was the Bauhaus-trained Paul Klee (1879-1940), whose work often showed just such a tendency.

showed just such a tendency.

Disc by disc, the SIGNATURE COLLECTION impresses. FOREIGN CORRESPONDENT (1940), made straight
after Hitchcock's American feature debut, the Oscar-winning REBECCA
(1940), may be the shrewdest of all propaganda films. Targeting US neutrality
vis-à-vis the war in Europe, it's every
bit as entertaining as Chaplin's antifascist THE GREAT DICTATOR, released
the same year. Bouzereau and his team
highlight the care Hitchcock invested
in filming on a Hullywood lut a Ley
scene set in rainy Amsterdam. However,
they don't always see the bigger picture. Novelist Peter Benchley, grandson
of Robert Benchley (who appears in the

film), is heard wondering why Hitchcock chose a Dutch locale. Nobody cites
the film's breathtaking topicality:
flitter had invaded Holland on atty 10,
1940. (The film was released in August.) In turn, that country's flat terrain inspired the exciting car chase
that leads hero Johnny Jones (Joel McCrea) to a sinister windmill—whose
interior has chiaroscuro effects wor-

thy of Rembrandt.

Of MR. AND MRS. SMITH (1941), starring Carole Lombard and Robert Montgomery, the astute director of PSYCHO II (1983), Richard Franklin tells Bouzereau: "It's one of the really really good screwball comedies." Hitchcock's accomplishment is the more remarkable because the English director was "virtually just off the boat." The film is one of Hitchcock's ambiguous testaments to married life, like RICH AND STRANGE (1932) and REAR WINDOW (1954). Note "life." We even see that word highlighted, for ironic

seffect, in the scene where a rainsoaked Ann Smith (Lombard) and escort Jeff Custer (Gene Raymond) become stranded on a broken-down
Ferris wheel at Concy island. Hitchcock seems to be saying, "Even a
rocky marriage beats this! Regrettably, Souzereau's documentary doesn't
include recently unearthed film of
an impish Lombard directing—over and

over—Hitchcock's cames appearance.
SUSPICION (1941) and STAGE
FRIGHT (1950) both illustrate what
author Bill Krohn describes to Bouz-







PAGE 26: Grace Kelly finds out what it's like to star on the "Hell Telephone Hour" in Alfred Hitchcock's DIAL M FOR MURDER (1954). LEFT: Though it looks like a scene from a screwball comedy, Cary Grant, Joan Fontaine, and Nigel Bruce have serious matters on their minds in SUSPICION (1941). CENTER: Johnny Jones (Joel McCrea) makes like a bird in the rafters while a drugged Van Meer (Albert Basserman) awaits his captors in FOREIGN CORRESPONDENT (1946). RIGHT: As Alma Keller, Doily Haas points to the killer as method actor Montgomery Clift tries to figure out his motivation in I CONFESS (1953). BOTTOM RIGHT: Guy Haines (Farley Granger) and Anne Morton (Ruth Roman) share a romantic clinch in STRANGERS ON A TRAIN (1951), but the central couple in the film is really Guy and Brune Anthony (Robert Walker).

cites the scrabble/anagrams sequence in SUSPICION, in which Lina Aysgarth (Joan Fontaine) finds herself forming the word "murderer" and imagining that husband Juhunit (Cary Crant) plans to kill first his pal Beaky" (Nigel Bruce), then herself. We actually see Lina's hands in closeup start to form the word—the hands could be ours! STAGE FRIGHT ups the ante-Like a certain Agatha Christie novel, it proves to be told from the murderer's viewpoint. Moreover, in a film about artifice, Hitchcock's camera is constantly playing tricks on us. Example the controversial lying flashback.

Again, when Jonathan Cooper (Richard Todd) tells covillain Charlotte Inwood (Marlene Dietrich) that he has kept an incriminating piece of evidence—which is another lie—the camera suddenly whip-pans to Charlotte. The visceral effect on the viewer matches the shock on Charlotte's face. So prolific are these devices that they constitute a running gag, anticipating the "sense of amusement" that Hitchcock said he brought to the telling of PSYCHO (1960). More overt comedy in STAGE FRIGHT is provided by its cast of English eccentrics. In yet another scene set in a downpour, toothy Joyce Grenfell (but not Terry-Thomas!) pops up at a charity bazzar for war orphans, crying surrealistically for one and all to "shoot lovely ducks!" Bouzereau turns again to Richard Franklin to remind us of a quite different PSYCHO connection. When Todd's character finally snaps, he is "very, very scary," says Franklin. "He's almost like Norman Bates."

I CONFESS (1953) has a virtual Tying flashback" of its own. Bill Krohn

I CONFESS (1953) has a virtual Tying flashback" of its own. Bill Krohn
points out that, when Ruth Grandfort
(Anne Baxter) recalls the wartime absence overseas of her lover, Michael
Logan (Montgomery Clift), the sequence never explains what causes
Michael to have a change of heart and
to enter the priesthood after his return. Peter Bogdanovich cancurs. Calling Clift "one of the great American
actors—one of the most beautiful [of]

men," he says that Michael's reason for breaking off his engagement to Ruth is "never completely identified." Given the casting of Clift, and Hitchcock's avowed preference for actors whose life experiences fitted them for their roles, the gay subtexts of ROPE (1948) and STRANGERS ON A TRAIN (1951) leap to mind. I'll return to this in canclusion.

this in conclusion.

"The essence of Hitchcock's craft" is how Richard Franklin labels DIAL M FOR MURDER (1954). An important part of that craft is Hitchcock's attention to backstory. Bogdanovich praises Ray Milland's suave villain, Tony Wendice—but neglects to mention the character's terror of being deserted by wealthy wife Morgot (Grace Kelly), whom he know is pursuing an attribute Mark Halliday (Robert Commings). (Nice to have Fat Hitchcock remember Grace as "one of the sweetest people in the world.") Richard Schickel auggests that the film shows Hitchcock's occasional distrust of the upper classes and "the possibility.

that they may use their privilege to do evil in the world."

It anyone doubts Hitchcock's mastery of tone and style, they should watch a double-bill of THE WRONG MAN (1957) and NORTH BY NORTHWEST (1959). The two films take essentially the same situation of mistaken identity, but the first is tragic, the second a wild comedy-thriller. Of THE WRONG MAN, Bogdanovich notes that "the loss of love

between [Manny and Rose Balestrere, played by llenry Funda and Vera Miles] is one of the most poignant

things in the movie

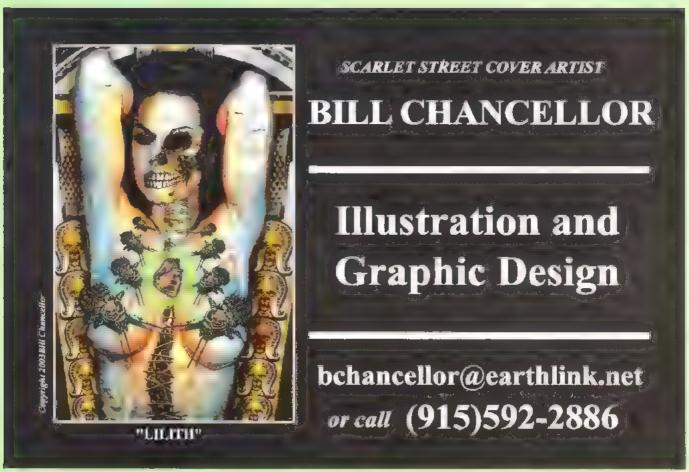
picture. Lile NORTH BY NORTH-WEST, it has a score by Bernard Herrmann. Full marks to Christopher. Husted of the Herrmann estate for his comment about the score's "lyrical passes" during the home scores.

oases" during the home scenes.

Note that the classy NORTH BY NORTHWEST DVD in the present package is a reissue. Cary Grant, Eva. Marie Saint and James Mason star. The matted presentation preserves the film's original 1.85 aspect ratio. Herrmann's exhibarating score is available on a separate track with visuals. There also an unnecessary commentary track by screenwriter Ernest Lehman, full of







SCREEN AND SCREEN AGAIN
Continued from page 25

Nancy Kelly won a Tony Award as Christine and was nominated for an Academy Award for the film version. It's an exhausting and heavy performance, but well rooted in the reality of the time Kelly takes her audience on an amazing journey with skill and finesse. In the intervening years, THE BAD SEED has become something of a camp cult classic, and Nancy Kelly beating her ovaries in despair has become the epitome of a diva's overwrought mannerisms. What remains compelling is how well Kelly walks that razor's edge between reality and melodrama without making the character laughable. It's a performance from another time and in another style, but it's still potent.

but it's still potent.

McCormack and Heckart were nominated for Supporting Actress Oscars, as was Harold Rosson for his black-and-white cinematography. Heckart's masterful playing of drunken Mrs. Daigle, who suspects little Rhoda knows more than she's telling about her little boy's "accidental" drowning, is, like Kelly's, perilously close to excess but vitally honest in its delivery. That's where the real thrill lies in this thriller now—not so much in the plot (whose ironic ending was changed to conform to Hollywood censorship standards of the time) but in the glimpse it gives us at an acting style now out of fashion, but nonetheless fascinating

Also lending fine support are Evelyn Varden and Joan Croydon. Alex North's musical scoring is restrained and elegantly right, echoing the great accompaniment he provided such Broadway-to-Hollywood fare as DEATH OF A SALESMAN (1949). North's deft scoring much of it incorporating the piano piece uses the piano piece ("Au Clair de la Lune") practiced by Rhoda during the course of the action, even salvages the notoriously rewritten climax (in which Providence takes justice into its own hands)

DVD extras include an amusing and informative commentary from star Fatty McCormack and playwright Charles Busch (who should have done more homework beforehand and listened more attentively to Patty, who is wise and witty), an engaging separate conversation with McCormack, and the trailer. The image and sound are first rate. Warners scores with an excellent addition to anyone's thriller library

-Farnham Scott

NAKED IN NEW YORK Columbia TriStar Home Entertainment—

\$24.96

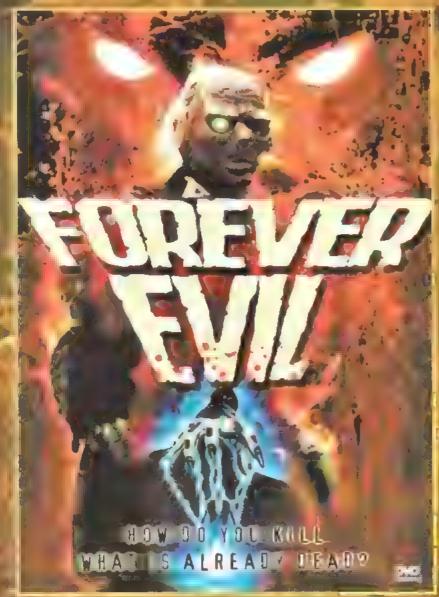
Back in the 1930s, MGM periodically showered moviegoers with stars (Greta Garbo, Jean Hartow, John and Lione. Barrymore, Marie Dressler, Joan Crawford, Wallace Beery, Bi lie Burke) in such classy films as GRAND HOTEL (1932) and DINNER AT EIGHT (1933). In the seventies and early eighties, a series of Agatha Christie adaptations revived the tradition and polished the silver screens with the likes of Lauren Bacall, Ingrid Bergman, Richard Widmark, Sean Connery, Angela Lansbury, Maggie



Smith, Wendy Barrie, Anthony Perkins, and Bette Davis

Along came the nineties and the day of the all-star feature had passed—as had many of the stars. The best NAKED IN NEW YORK (1993) can offer star-gazers is Eric Stoltz, Mary-Louise Parker, Ralph Macchio, Jill Clayburgh, Timothy Dalton, Kathleen Turner, Roscoe Lee Browne, and Quentin Crisp in a slight, flashback—and dream-filled story about a couple of college grads (Stoltz and Parker as Jake and Joanne) trying to make it in the arts—he as a playwright, she as a photographer

It's actually an enjoyable little film, sparked by Stoltz's sensitive portrayal



A fun outing by a group of college graduates turns into a nightmare. Marc Derning barely escapes with his lif nd has to sit by helplessly as his friends are brutally mutilated by some super-natural force. Some time later, Marc meets a myste rious woman who claims to have lived through a similar experience. United together they search to uncover and destroy this evil force. The closer the duo gets to the evil, the more tragic their lives become. Can they ever overcome this supernatural beast that is FOREVER EVIL? Can the world survive if they don't? WARNING! Not for line squeamish!

Bonus:

- Director & Writer
- Commentary
 Original Director Cut plus Direct-to-Video version
- **Deleted Scenes**
- Dolby Digital 5.1 or Stereo
- Promotional Trailers
- Photo Gallery
- Scene Selection Menu

DVD8407S

\$14.99

Also Available for \$14.99

3 more Special Edition DVDs with Commentaries and other Extras



DVD83935



DVD83035



DVD83875



Available at leading retailers AMAZON.COM, BEST BUY, BORDERS, MEDIA PLAY, SAM GOODY 18 SUNCOAST, TOWER VIDEO or call VCI Direct at 1-800-331-4077

w visit us online voient com

and his then-traditional—and usually frontal—nude scene (see 1988's THF FLY II see 1988's HAUNTED SUMMER, see . . .), Turner as the star of Jake's play, Macchio as Jake's gay friend, Chris (Jake and Chris share a kiss, but the relationship doesn't progress beyond that.) And for a shot of good old Hollywood star power, there's Tony Curtis, charming and energetic as an off-Broadway producer

Drew Sullivan

THE PHANTOM OF THE OPERA Image Entertainment—\$24.99

Lon Chanev's THE PHANTOM OF THE OPERA (1925) was substantially modified before release. Initially faithful to Gaston Leroux's 1911 novel, the film did poorly in previews. Comedy material and a climactic chase through Paris were added. This, too, flopped; the comedy was discarded and the film revised yet again. The material was rejiggered a third time for a 1929 rerelease that added talking segments. This version replicated the 1925 footage with alternate takes made for foreign market versions, unused Technicolor shots, and



other sources. It is this permutation, stripped of sound, that has been the "official" PHANTOM ever since.

The major benefit of this luxurious two-disc set from Image is the opportunity to see that 1925 version, even if it is courtesy of a badly battered print—because, as originally released, PHAN TOM is a better movie than we knew. It is not vastly better—it may be the least deserving horror film designated as classic—but it's richer in details of plot and character and achieves an epic effect courtesy of its longer running time

Nearly all of PHANTOM's problems stem from the uninspired direction of Rupert Julian, who, despite apprenticing with Erich von Stroheim, seems blissfully unaware that the camera is not a front-row center spectator in a live theater. One is grateful that Chaney had artistic differences with Julian early on

and took over direction of his own scenes—Chaney at least was cognizant of such concepts as the medium shot and the closeup—and that Edward Sedgewick handled the reshoot; his finale may be untrue to the book, but his camera finds interesting angles, allows for kinetic editing, and creates an exciting climax.

One certainly can't carp about a package presenting the equivalent of five different versions of THE PHANTOM the 1925 release, the 1929 with its original soundtrack, the 1929 silent version with a magnificent score by Carl Davis, and still galleries recreating the origina. version and the comedic revision. It seems like carping to lament that the gorgeous restoration was wrought on the 1929 version instead of the 1925 edition. The two-strip Technicolor bal masque is now a visual feast (albert of reds and greens) rather than a faded curiosity. The rooftop sequence is a stun-ner thanks to the Handschiegl process making Erik's billowing cape crimson against steel blue tinting

There's an audio commentary, trailers, a video interview with Carla Laemmle, and an audio interview with cinematographer Charles Van Enger. The box art claim that this is "the ultimate edition" is no idle boast.

-Harry H. Long

THE DAY OF THE LOCUST Paramount Home Video—\$14.99

Nathaniel West's 1939 novel The Day of the Locust is a wildly imaginative allegory equating Hell with Hollywood It took Hollywood itself-and a British director-three and a half decades to bring West's apocalyptic vis.on to the screen. In the trustworthy hands of John Schlesinger, who presented a Hellish version of Manhattan in MIDNIGHT COWBOY (1969), THE DAY OF THE LOCUST (1975) becomes a sun-drenched vision of thirties Hollywood populated by wanna be's, hangers-on, and hasbeens. Waldo Salt's screenplay cunningly captures a town capable of sucking the souls from its inhabitants. It's a contemporary horror film with a period setting, inhabited by characters who are often cold and calculating, and rarely sympathetic. The film is a compelling indictment of the dark side of human nature

The story concerns the denizens of the Moorish San Bernadino Arms, a crumbling collection of apartments on the outskirts of Hollywood. Abiding in the "San Berdoo" are straightlaced Midwesterner Tod Hackett (William Atherton), a gifted artist forced to take work in a pool of scenic designers; decrepit Harry Greener (Burgess Meredith), a former vaudevillian; and Harry's daughter, Faye (Karen Black), a platinum blonde bit player dreaming of stardom. Black delivers a fearless performance, never distancing herself from the conniving convictions of her character.



(Her constant off-key warbling of Johnny Mercer's "Jeepers Creepers," faithfully retained from the novel, is but one of her less endearing charms.) Strangest of the inhabitants is the androgynous trickster Adore (Jackie Haley), a preadolescent creature in Shirley Temple curls and Freddie Bartholomew suits.

On the outside looking in is the monolithic monosyl abic, mysterious Homer Simpson (Donald Sutherland). Sutherland physically taps into the Homer of West's novel—a towering man, neither happy nor sad burdened with hands having a life and will of their own

Schlesinger lessurely allows time for character development, populating the penp very with such notable character actors as Richard A. Dysart, Bo Hopkins, John Hillerman, Gloria LeRoy, Billy Barty, and, as an Aimee McPhersonstyled faith healer, Geraldine Page (Disco fans will be surprised to find a cameo appearance by Paul Jabara!) The critical characters' paths converge for a stunningly filmed, horrific finale outside of Grauman's Chinese Theater THE DAY OF THE LOCUST is not for the squeamish viewer; in addition to the mass hysteria of the ending, there are bru-tally realistic, and heavily symbolic, cock fights on view.

Paramount has released a sparkling transfer, in the film's original aspect ratio and with anamorphic enhancement. In addition to the film's original mono soundtrack, there's a Dolby Digital 5.1 surround track. The latter rarely expands the soundstage, though it gives John Barry's mournful score its ample due. David Byrd's original poster art graces the cover. There are no special features. Still, Paramount presents a quality release, worthy of purchase.

Anthony Dale

SOMETHING WICKED THIS WAY COMES

Walt Disney Home Video—\$19.99 SOMETHING WICKED THIS WAY COMES is an enigma. A flop at the box office and a creative disappointment for Ray Bradbury (who was brought in to salvage it after filming had concluded and test screenings were proving disastrous), this 1983 Disney product on still evokes a surprising amount of the magic found in Bradbury's 1962 novel

In quintessential Bradbury style, the story takes place in a small Midwestern

town, where strangers rarely visit once fall arrives. Two young boys, Will Holloway and Jim Nightshade (Vidal Peterson and Shawn Carson, respectively), are coming of age—constantly yearning for adventure, but beginning to see the fear of abandoned dreams and forgotten hope in the adults around them. Will's father, Charles Holloway (Jason Robards), typifies such fear and remorse. A first-time father late in life, he struggles with the considerable age gap between himself and his son, carrying the mem-



ories of missed opportunities like a crushing weight in his bones. Other unhappy townsfolk include Ed (James Stacy), the former college football star passionately wishing he could still play were it not for the accident that uterally cost him an arm and a leg, Mr. Crosetti

(Richard Davalos), the barber with a yen for voluptuous women; and Miss Foley (Mary Grace Canfield), the spinster schoolmarm who was once the loveli est girl in town. As with Charles Holloway, their secret desires still ache

Into this mix comes a traveling carnal show. Will and Jim hear its train arriving late at night and witness its unbelievable transformation from boxcars to fully assembled pavilion in mere moments. Something strange indeed has visited in October The aptly-named carnival proprietor, Mr. Dark (played to sinister perfection by Jonathan Pryce), lures the townspeople to the midway, his shadowy amusements preying on their regrets. Miss Foley regains her beauty, but her wish is granted at the price of her eyesight. Her fellow townspeople are similarly manipulated

Will and Jim venture to the carnival after it closes each evening. Spying on Mr Dark, they're just starting to learn his terrible secrets when they're discovered. Now they have to find a way to stop him, but Mr. Dark wields powerful lures—he tempts Jim with the promise of a father he's never known and offers to make Charles Holloway young again in exchange for surrendering his Will

The combination of enchanting story and superblacting make this disregarded film a treat for viewers of any age. In

addition to Robards and Pryce's perfor mances, Royal Dano is unforgettable as Tom Fury, the lightning rod salesman The hypnotic Pam Grier is perfect as the Dust Witch, who aids Mr. Dark

The DVD offers both widescreen and full-frame viewing options, along with the theatrical trailer. Although it doesn't include Bradbury's audio commentary, which accompanied the laserdisc release, SOMETHING WICKED THIS WAY COMES offers a quality DVD of a film worth rediscovering.

Michael D Walker

ANGEL (SEASON THREE) 20th Century Fox Home Video-\$59.98

With this season of ANGEL, creator Joss Whedon dares to take his carefully crafted characters on a ground breaking and myth-break ng—journey down the path towards redemption. The third season plays out as a gargantuan Gothic opera over the course of its 22 episodes ANGEL starts the season a few months following the events of Bt FFY THE VAMPIRE SLAYER's shocking fifth-season fiery finale; events that forced ANGEL to become a true standa one series Without the comfort of cross-over episodes, ANGEL is able to explore the character dynamics carefully set forth by Whedon

Continued on page 34

Hey-y-y-y-y, Abbottl)

The Best of Bud Abbott and Lou Gostello (Volume 3)

THE BEST OF ABBOTT AND COSTELLO VOLUME 3 Universal—\$26.99

Critical consensus has it that Bud Abbott and Lou Costello were on the wane from 1948 through the early 1950s. According to the familiar refrain, the team ran out of gas after ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948) and began offering nothing but rehashes of earlier, better pictures. There's some truth to this: certainly ABBOTT AND COSIELLO IN THE FOREIGN LEGION (1950) is no replacement for BUCK PRIVATES (1941). LOST IN ALASKA (1952) is weaker than the equally win try HIT THE ICE (1943). And none of the subsequent "Meet the Monsters" movies equals the brilliance of MEET FRANKENSTEIN

Still, Bud and Lou's detractors have overstated the team's decline, as THE BEST OF ABBOTT AND COSTELLO VOLUME 3 proves. Even if most of the duo's finest films can be found in Volumes 1 and 2, lots of laughs linger for thus third compilation.

The set begins with the crown jewel of the team's filmography, ABBOTT

AND COSTELLO MFET FRANKEN-STEIN. The film's praises have been sung so often, it's a wonder they never reached the B.Ilboard charts. The key to this comic gem's success is simplicity itself. Bud and Lou never lampoon the beloved horror characters themselves, but let the humor arise from putting themselves in the middle of sinister scenarios created by Dracula (Bela Lugosi), The Wolf Man (Lon Chaney Jr.), and the Frankenstein Monster (Glenn Strange), It helps that Lugosi's performance as Dracula ranks among the actor's career bests. The set eliminates most of the bonus features found on the MEET FRANKENSTEIN Special Edition DVD the David Skal documentary, the Gregory Mank audio commentary, etc. but luck.ly, the old MEET FRANKENSTEIN disc remains in print

Up next is the very amusing and too often overlooked MEXICAN HAYRIDE (1948). Joe Bascom (Costello) finds himself mixed up in a confidence scam engineered by Harry Lambert (Abbott) and tracks him to Tijuana, the police in hot pursuit. One scam leads to another, and Joe finds himself entangled in an even more convoluted scheme.

Based on a hit Broadway musical with songs by Cole Porter, the film drops every last Porter tune from the narrativel Still, HAYRIDF moves briskly, features a solid supporting cast (Virginia Grey, Luba Malina, and, in an hitarious cameo as a vocal coach, Fritz Feld) and affords the team plenty of room to incorporate their trademark verbal and physical gags

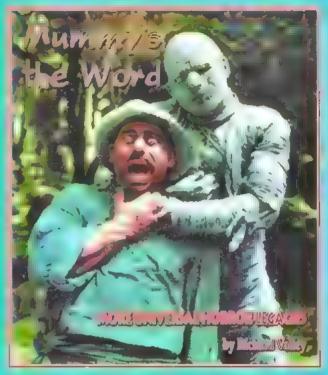
Bearing one of the great misnomer titles of all time, ABBOTT AND COSTELLO MEST

TELLO MEET
THE KILLER
BORIS KAR
LOFF (1949) features several
standout se
quences. Bellhop Freddie
Phillips (Costello) is accused
of murder
With the help

Casey Edwards (Abbott), he tries to clear himself as the body count mounts Karloff's name appears in the title, but his role (as red-herring spiritualist Swami Talpur) is thinly written and his wardrobe is

Continued on page 67





Memory the Investor Man and the Crea ure from the Black Laguan in the three latest Legacy Collect insure in Universal, and they bring with them. several fright films never betwee available on DV DV

You will not remember what I show you now and yet I shall awaken incinories of love and crime and death

THE ML MMY (1932)

THE MUMMY LIBEACY COLLECTION. of its the king of Horror Bor's Kar off in one of his finest portrayals, as im-Ho Tep in Karl Freund's THE MUMMY (1937) After the Ho Jep h less or rather becomes the dust. Kharis takes over for a quartet of grade B freasures f is with lam lyler on the role for THE MENIMY 5 HAND (1940) then with Constitutions In a Hall Mc MMY S. TOMB (1942). THE MUMMY'S GHOST 1,944), and THE MUMMY'S CURSE (1944) The Martimy pictures in par-Lintar the last two are Universal Horror very nearly at its chargest, but that's rever dampened the enthagasm of those who find the hours plots

Move over frankonstein Dra ula namic meamix cons some tor SON and the World Man Here inne the 191 JRANKI NSTFIN 1939, se pe me ates the series that I sale a rong willed fright fan who can watch the Bast. I har 10 s Frankenstein felms without putaring Kharis manual, the swamps at Massachusetts the Unistand Jayou or the Hill c the Seven Jackasses

> All the Egypt an artifacts have previous y been available in the DVD format, but package is them together. serves up a verifable chocks line of harny high priests and adjutic aco-Ates Alearge Zucco I Suardo Cianhe It warban Bey John Car admic Peter. Coc and Mart of Kusheek, It's a pleasure the to waich the the omic playing in THE MI, MMY S JAND of Wallace Ford and Cecil he laway who were remitted a decade late. for the harchtained HARVEY (1950).

Well began with a reign of terton, a few margers here any there. Musuers of great men structures of little nea just to show we make no Instruction

THE INVISIBLE MAN (1933)

There is much that is new to view in presistible And Frank Skinner's die THE INVISIBLE MAN LEGACY COL

TECHON Claude Rains stars in James IV. CATHELINA'S BLE MAN. 8330. and the actor was rarely unseen to bebte. Jyanonge There accept not an towns thle to with a more my le laints voice. than Rains inproved Vincint Processing the omediate sequel and Whal Takes tun advantage of the actor's unique ucharry strengthen the true a horror art medy-content. Only the work edly with Whole Boa dithing that the the consecuted back the tip angle h s trousers with the ine Ib's II give the mather than shock though Price help this good one to San C. exwhen he prepares to e-rop his pants in 1940 STHE INVISIBLE MANRETERNS Better furn around. This may not be ve v oleasant

The , rint unfortu safely care v appress his the quality of the film and is hampered by so many scratches that it sometimes cooks iki hi a fors are war mettes on strengs (This serves towe er folielp bees the economic wores and I have lift his the armous thoms by greatined by transparent bands to And it's unitorg vable that Universal is now ling to sheet out the cest of the many progradly heard un by wite essibe ongang to the activity tle oward kemp W tham Harr gan leaving us with a rinky tink , tano ins cod a dance mini-

TOT INVISIBLE MAN opens with a cred Charthe NRA 101 the National Ritle Association, but Franklin De ano-Roosevell's National Recovery Admin-197 att in and to slopen. We do not part. Se opes Gr. 100 whiter aks has been an English voltage breaks a sterefront window and proudly proclaims. W. do our cart.

THE INVISIBLE MAN along with the documentary HOW YOU SEE HM. THE INVISIBLE MAN REVEALED made its DVD debut several scarvago. but THE INVISIBLE MAN REAL RAS THE NATSORIL WOMAN (1941 with Van the Brucer INVISIBLE AGENT (1942) with a patriolic for May and THE INVISIBLE MAN'S REVENGE (1944) with a psychotte Jon claff, an aff new the format Tiny blookeral d. (a though the clarity 1003 2 makes their any sib lity ricks consucrably more obvious) and being in any burrot enthusiast's library

The restless seas rise find boundaries are contained Now in their warm depths, the mirac cof-Me beg us. In int nite variety. rving things appear, and change and reach the land.

CREATURE FROM THE BLACK LAGODN 1954.

Universal's last classic injuster was good of Blackie Lagovi to use tox ar-OF CREAT REFROM THE BLACK LA GOON (1954 REVENCE OF THE CREATERS (1985) and THE CREA TURE WALKS AMONG US 1950 The two sequels are most out of the water. and served up in DVD for the list time Both are seaworthy add trons to







PACE 32 (a un lue (kart katch, is all chosed up over the news that I n versal a Mummy movies have all been receleased on DVD Cound it at long last mark the end of 11th MCMMV 5 CLRST (1945 2 VBOVT Universal 5 splended edvert sing art helped sell horrer to generations. BFLOW. Many of the stars of the three Creature fe ps. are still alive and swimming, and were gathered together and interviewed only two years ago for Scatlet Street, but only it in School Star of 1922 & REVENGE OF THE CREATERE took part in one of two new audio commentaries for the Legacy sets.

the Collman saga - although the fast which offers a scalling condemnation of mankind's crimes against the cavecopment has all tou often been desmissed as a fadore of he fact that it drast or ly afters the book of Blackte through surgery and destroys the Creature's ambits to five in the water the whole point of the picture realisdoesn', sit well with monster overs. It must be admitted that THE CREA TERE WALKS AMONG US deco suffer from the lack of director lack Arnold who skill ally go ded producer Wall sam Alland's first two Creature films to their tremendous success. I the final film in the trilogy suffers is less skillfully presented than the first two it's moster due to the absence of Arnot3. A land was shill a pund.

In the DVD extras department. Universal s treatment of its classic hor for films has been mostly bit or missbit in the early days of DVD when horror historian David J. Skal provided. insightful pencirating documents. ries and commertacies on the lives deaths, and undeaths of DRACLIA FRANKENSTEIN and THE WOLF MAN miss since the studio drapped Skall and replaced bom with lesser lights for whom the words "insightful" and penetrating are an ugly threat You li find absolutely nothing to equal the frank I mughtful classission of gasp I James Whate's homosesual ty and its effect on his work in anything post Skas instead on one of the new commentary tracks you Il bear impa-I ent gramblings that the tail Mandoesn I show up so in enough in IIII. CREATURE WALKS AMONG US 1881 as there are those Sherlockrans for

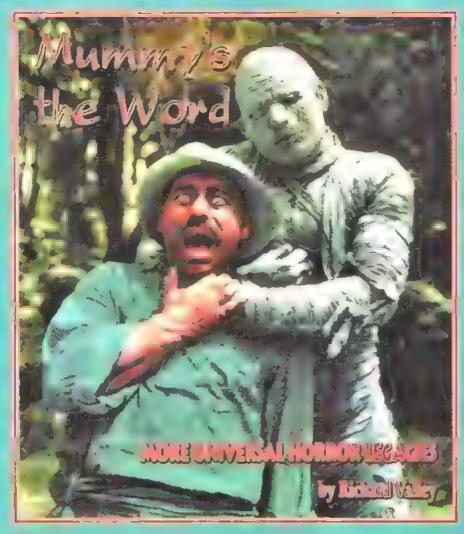
whom it needn t always be 1895 in order to entry Sher ack Holmes and Dr. Watson, there are borrow tans for whom it needs talways be 1959 with SHOCK I HATER on the a r and HOUSE OF FRANKENSTEIN the preatest movie ever made because golly there's lots of monsters out buch enthusiasm is fine as far as it goes I was the reason for Fum- us Alensters of Li mland back in the fiftees and sixties and for Scarlet Street Joday, But "as far as it goes never goes very far and though the trip is short it grossy tiring and duly very quickly

None of this is the tau tiot either. horror's supreme tan, Bob Bures or Luzi Nelson, the only star from the Creature tr logy to take part in the new commentaties (Where was R . on Browning's They is simply work. ing in less than inspired covumstances. Burns has always been both tannishts enthus astic and ips ght ful in the past. (His work on the DVD) for 1960 5 THE TIME MACHINE for instance, was nothing less than n spized and he knows that the joy of the talm tests not only in the monstrous Merlocks, but in the question of which three books time frivaler George would have taken back to the future) Doubtless he II get back on track a good track again.

Thankrolls, the or ginas David Skal documentaries with their mpa fant i contributions to the art of film scholarship are included to hese Legals sels and one needs I spend to a much time with the two new commentaries and the r likely on tributions to a new edition of Triv

With the release of these three Legacies. Universal has offered sets if all their best loved monsters. The stud of has even offered films new to DVD The question remains whether the stadie will finally get around to such newfected classics, semily assist and enjoyable stinkers as TELE BLACK CAT (1934) THE INVESTBLE RAY (3936) MAN MADE MONSTER (1941). he Pau a Dupice tislogy, and the Iriner Sanctum? Ims. It seems yers likely. It Universal's willing to commit to DVD the service of Francis the Talking Most ON THE MAD ODCTOR MARKET





Move over, Frankenstein, Dracula, and the Wolf Man! Here come the Mummy, the Invisible Man, and the Creature from the Black Lagoon in the three latest Legacy Collections from Universal—and they bring with them several fright films never before available on DVD

"You will not remember what I show you now-and yet I shall awaken memories of love and crime and death

-THE MUMMY (1932)

THE MUMMY LEGACY COLLECTION offers the King of Horror, Boris Karloff, in one of his finest portrayals, as Im-Ho-Tep in Karl Freund's THE MUMMY (1932). After Im-Ho-Tep bites-or rather, becomes the dust, Kharis takes over for a quartet of grade B treasures, first with Tom Tyler in the role for THE MUMMY'S HAND (1940), then with Lon Chaney Jr. for THE MUMMY'S TOMB (1942), THE MUMMY'S GHOST (1944), and THF MUMMY'S CURSE (1944). The Mummy pictures-in particular, the last two-are Universal Horror very nearly at its cheapest, but that's never dampened the enthusiasm of those who find the hoary plots irresistible. And Frank Skinner's dynamic, mesmerizing score for SON OF FRANKENSTEIN (1939) so permeates the series that it's the strong. willed fright fan who can watch the last of Karloff's Frankenstein films without picturing Kharis roaming the swamps of Massachusetts, the Louisiana Bayou, or the Hill of the Seven lackasses.

All five Egyptian artifacts have previously been available in the DVD format, but packaging them together serves up a veritable chorus line of horny high priests and idiotic aco--George Zucco, Eduardo Ciannelli, Turhan Bey, John Carradine, Peter Coe, and Martin Kosleck. It s a pleasure, loo, to watch the fine comic playing in THE MUMMY'S HAND of Wallace Ford and Cecil Kellaway, who were reunited a decade later for the harebrained HARVEY (1950).

"We'll begin with a reign of terror—a few murders here and there. Murders of great men, murders of little men, just to show we make no distinction. . .

-THE INVISIBLE MAN (1933)

There's much that is new to view in THE INVISIBLE MAN LEGACY COL

LECTION. Claude Rains stars in James Whale's THE INVISIBLE MAN (1933), and the actor was rarely unseen to better advantage. There never was an Invisible One with a more mellifluous voice than Rains-not even Vincent Price in the immediate sequel—and Whale takes full advantage of the actor's unique delivery to strengthen the film's horror and comedy content. (Only the wick-edly witty Whale would think of having the unsightly Jack Griffin unzip his trousers with the line, "This'll give them a bit of a shock!"—though Price gets off a good one to Nan Grey when he prepares to drop his pants in 1940's THE INVISIBLE MAN RÉTURNS "Better turn around. This may not be very pleasant.")

The print, unfortunately, rarely approaches the quality of the film, and is hampered by so many scratches that it sometimes looks like the actors are marionettes on strings. (This serves, however, to help hide the genuine wires and strings lifting the various items being carried by transparent hands.) And it's unforgivable that Universal is unwilling to shell out the cost of the music originally heard on the wireless belonging to that dirty lit-tle coward, Kemp (William Harrigan), leaving us with a rinky-tink planoinstead of dance music.

THE INVISIBLE MAN opens with a credit for the NRA -not the National Rifle Association, but Franklin Delano Roosevelt's National Recovery Administration—and its slogan, "We do our part." So does Griffin, who wreaks havoc in an English village, breaks a storefront window, and proudly pro-

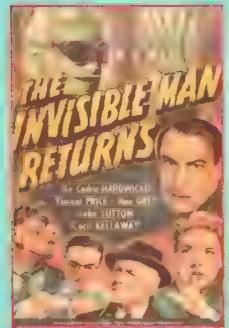
claims, "We do our part!"

THE INVISIBLE MAN (along with the documentary HOW YOU SEE HIM: THE INVISIBLE MAN REVEALED) made its DVD debut several years ago, but THE INVISIBLE MAN RETURNS, THE INVISIBLE WOMAN (1941, with Virginia Bruce), INVISIBLE AGENT (1942, with a patriotic Jon Hall), and THE INVISIBLE MAN'S REVENGE (1944, with a psychotic Jon Hall) are all new to the format. They look splendid (although the clarity of DVD makes their invisibility tricks considerably more obvious) and belong in any horror enthusiast's library.

The restless seas rise, find boundaries, are contained. Now, in their warm depths, the miracle of life begins. In infinite variety, living things appear, and change, and reach the land .

—CREATURE FROM THE BLACK **LAGOON (1954)**

Universal's last classic monster was good of Blackie Lagoon himself, star of CREATURE FROM THE BLACK LA-GOON (1954), REVENGE OF THE CREATURE (1955), and THE CREATURE WALKS AMONG US (1956) The two sequels are fresh out of the water and served up on DVD for the first time Both are seaworthy additions to









PAGE 32 Cajun Joe (Kurt Katch) is all choked up over the news that Universal's Mummy movies have all been rereleased on DVD Could it at long last mark the end of THF MUMMY'S CURSE (1944) ABOVE Universal's splendid advertising art helped sell horror to generations BELOW. Many of the stars of the three Creature films are still alive and swimming (and were gathered together and interviewed only two years ago for Scarlet Street), but only Lori Nelson (star of 1955's REVENGE OF THE CREATURE) took part in one of two new audio commentaries for the Legacy sets.

the Gillman saga -although the last, which offers a scathing condemnation of mankind's crimes against the environment, has all too often been dismissed as a failure. (The fact that it drastically alters the look of Blackie through surgery and destroys the Creature's ability to live in the water-the whole point of the picture, reallydoesn't sit well with monster lovers.) It must be admitted that THE CREA-TURE WALKS AMONG US does suffer from the lack of director Jack Arnold, who skillfully guided producer William Alland's first two Creature films to their tremendous success. If the final film in the trilogy suffers is less skillfully presented than the first two, it's mostly due to the absence of Arnold; Alland was still around.

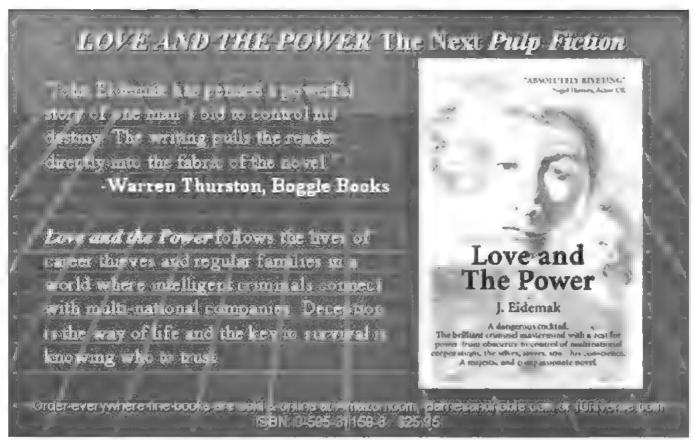
In the DVD extras department, Universal's treatment of its classic horfor films has been mostly hit or misshit in the early days of DVD when horror historian David J Skal provided insightful, penetrating documentaries and commentaries on the lives, deaths, and undeaths of DRACULA, FRANKENSTFIN, and THE WOLF MAN, miss since the studio dropped Skal and replaced him with lesser lights for whom the words "insightful" and penetrating" are an ugly threat. You'll find absolutely nothing to equal the frank, thoughtful discussion of (gasp!) James Whale's homosexuality and its effect on his work in anything post-Skal; instead, on one of the new commentary tracks, you'll hear impatient grumblings that the Gill Man doesn't show up soon enough in THE CREATURE WALKS AMONG US. Just as there are those Sherlockians for whom it needn't always be 1895 in order to enjoy Sherlock Holmes and Dr. Watson, there are horror fans for whom it needn't always be 1959 with SHOCK THEATER on the air and HOUSE OF FRANKENSTEIN the greatest movie ever made because, golly, there's lots of monsters in it. Such enthusiasm is fine as far as it goes; it was the reason for Famous Monsters of Filmland back in the fifties and sixties, and for Scarlet Street today. But "as far as it goes" never goes very far—and, though the trip is short, it grows tiring and dull very quickly.

None of this is the fault of either horror's supreme fan, Bob Burns, or Lori Nelson, the only star from the Creature trilogy to take part in the new commentaries. (Where was Ricou Browning?) They're simply working in less than inspired circumstances. Burns has always been both fannishly enthusiastic and insightful in the past. (His work on the DVD for 1960's THE TIME MACHINE, for instance, was nothing less than inspired, and he knows that the joy of the film rests not only in the monstrous Morlocks, but in the question of which three books time traveler George would have taken back to the future.) Doubtless he'll get back on track-a good track-again.

Thankfully, the original David Skal documentaries, with their important contributions to the art of film scholarship, are included in these Legacy sets, and one needn't spend too much time with the two new commentaries and their likely contributions to a new edition of Trivial Pursuit.

With the release of these three Legacies, Universal has offered sets of all their best-loved monsters. The studio has even offered films new to DVD The question remains whether the studio will finally get around to such neglected classics, semi-classics, and enjoyable stinkers as THE BLACK CAT (1934), THE INVISIBLE RAY (1936), MAN MADE MONSTER (1941), the Paula Dupree trilogy, and the Inner Sanctum films. It seems very likely. If Universal's willing to commit to DVD the oeuvre of Francis the Talking Mule, can THE MAD DOCTOR MARKET STREET (1942) be far behind?





Whedon willing to take enormous risks with his characters, most impressively with Angel himself. Angel, without Buffy in his life, matures throughout the season Star David Boreanaz capably captures Angel's transformation, his body becoming looser, freer, and more flexible, as if he were starring in his very own live-action anime series. The brooding vampire has found inner peace and



is able to interact on a much more personal level with the associates of Angel Investigations, as well as with shad owy figures from his past—primarily Darla (Julie Benz), the vamp who sired him The character of Darla is explored in one of the set's bonus features.

With Darla, traditional vampire mythology flies out the window—she shows up at The Hyperion Hotel, home to Angel Investigations, inexplicably pregnant! Hot on her trail (and Ange.'s) is the Van Helsingesque Holtz (Keith Szarabajka), a 17th-century vampire hunter, with a personal score to settle with Angel and Darla. As Darla, Benz is finally given great material to sink her fangs into,

creating a scary as well as sympathetic character on a parallel pathway to Angel's rocky road to salvation

ANGEL lets its cast show off some special talents. Andy Hallet's Pylean demon Lorne sings an awesome "I Left My Heart in San Francisco" on a rare break from interpreting prophecies with Alexis Denisoff's take-charge Wesley, whose betrayal of Angel takes on mythical proportions. Wesley takes to sleeping with the enemy, Lilah (Stephanie Romanov), of the demonic law firm of Wolfram & Hart.

With Wes ey on the dark side, an infant to care for, and Buffy (seemingly) gone forever, the unrequited relationship between Angel and Cordelia (Charisma Carpenter) is finally allowed to blossom. Carpenter astounds with her acting and comic timing. Whether snubbing Lilah with a classic Cordelia put down, or being granted an alternate reality with her very own sitcom, Carpenter delivers. Whedon wrote and directed the season's finest hour, "Waiting in the Wings," an episode in which the passion between Angel and Cordelia is explored while they investigate ghostly occurrences at the ballet

Fox Home Video has perfectly pack aged ANGEL in a sleek fold-out digipack housing six discs. Whedon delivers an informative and entertaining commentary track (for "Warting in the Wings"), and deleted scenes, outtakes, and featurettes fill out the bonus contents. The fans and champions of ANGEL will not be disappointed.

-Anthony Dale

I MARRIED A MONSTER FROM OUTER SPACE Paramount Home Video—\$14.99

On the eve of his wedding to Marge Bradley (Gloria Talbott), hunk-and-ahalf Bill Farrell (Tom Tryon) is abducted-and replaced by an alien. Fast forward a year later and Marge and Bill's marriage isn't going very well. Bill is cold and distant. Marge is unhappy that she is still childless. Learning from Dr. Wayne (Ken Lynch) that she's perfectly capable of bearing children, Marge encourages Bill to visit the doctor, but he resists. Meanwhile, Bill learns that one of his old friends, Sam (Alan Dexter), is also no longer human. Sam informs Bill that he's needed back at the spaceship. A suspicious Marge follows her "husband" and learns his dark secret. Bill explains that the females of his species have died out and human females are needed to try prevent the extinction of his race

I MARRIED A MONSTER FROM OUTER SPACE (1958) is one of the more enjoyable late-fifties invasion pics, due in no small part to the two attractive leads. Tryon and Talbott have an interesting chemistry, especially considering that they're at odds with each other for the bulk of the film. Director Gene Fowler Jr. capably dramatizes the many creepily atmospheric moments provided by Louis Vittes' intriguing script—miriguing particularly due to a decidedly (if perhaps inadvertently) gay subtext. The aliens have little use for females except for procreation. They present a "normal" facade, only reveal-

Budget Production, Marketing and Distribution

THE PARTY NAMED AND PORTY OF PERSONS ASSESSED.

Hosled By. harles Band And Featuring Some of the Greatest Talent in Independent Related Media John Carpenter Roger Corman Stan Lee

> Jack Kirby Stuart Gordon And Many More.

Order On-Line at cinemaker mer or use this coupon

(MEMAYED

ne allimate anide in tour but

DVD#2s reglection: Shooting it!
DVD#4: Marketing: Selling it!
DVD#4: Marketing: Selling it!
THE CINEMAKER SEPTEMOUNT
THE CINEMAKER MUSIC FX SAMPLER.
Invaring promountail victors future groups, state film occurrences, studient agencies, supply houses, film fastivals and distributors. In addition the SBOOK offers assential documents like budget forms, talent and location releases, etc. Plus: A wealth of available music and existing sound effects for best rausic libraries. The market tools to add commit aims and deal tools.

DVD to Full Aloost Feature Film
DOCTOR MOREAU'S HOUSE OF PAIN" & Shooting Script
follow along and see how the printed word is transformed to the

undreas of hours worth of training—more experience—a lifetime of opportunity—

All for the low price of \$99.95



SEND 519 95 AS CASH, CHECK OR MONE ORDER TO CINEMAKER

1626 Writest Ave State 479 - proviocid, CA 900a8 Oriental Tutate, nemakennet Please add \$10,00 for shipping and handling air foreign add \$15,00 Method of Payment

DOWNERS KENNING SKAR

NAME STRIFT

STATE

the chart come a contitue on an englit manner meter

COLLECTOR'S EDITION Fricture Langing Langing

HAMMER'S SECRETS REVEALED!!!

"Any Hammer enthusiast will find these discussions gripping and in the case of Christopher Lee and Barbara Shelley it's some of the best talks they've done on the subject."

www.dyddrive-in.com



Greasepaint and Gore: The Hammer Monsters Of Phil Leakey and Roy Ashton

2 full length feature documentaries On DVD

Starring Christopher Lee

and other Hammer stars!

Buy direct from www.tomahawkmedia.co.uk

£19.99 Post free in the UK

Region 0 NTSC

LIMITED EDITION SELLING OUT FAST - GET YOURS NOW!!!

ing their true selves to each other after carefully dropping clues to their actual nature. Bill and Marge's troubled marnage easily fits the pattern of a couple confronted by the closeted nature of one of the partners. Being the late fities however, acceptance is not an option and Bill starts expressing "normal" desires shortly before the required



vanquishment of the outsider aliens and the triumph of a strictly hetero sexual humanity

Paramount's DVD is the very definition of a bare-bones disc, offering the movie in enhanced widescreen, with chapter stops and English subtitles—and that's it. The transfer is a major im provement over cable and TV prints, with better framing and much sharper detail, and good contrast range. Unfortunately, there is a nearly constant smattering of mild scratches and debris, which becomes quite heavy on occasion. Overall though, its a fine presentation of a film that's interesting both textually and subtextually.

-Ron Morgan

JEEPERS CREEPERS 2 MGM Home Entertainment—\$14.95

JEEPERS CREEPERS 2 (2003) works fairly well as a simple horror flick. There's no denying that the Creeper (Jonathan Breck) is a darn sight—well, creepier than he was in the first film, which pretty much fell apart as soon as we saw its man in a rubber suit monster. Here, we see him less clearly and what we do see looks far, far nastier than the creature in the original

The movie is better mounted than the original and shot in the widescreen anamorphic process, yet it's notably simpler in terms of design and its restricted location. The action centers on a schoolbus load of meat on the-hoof teens, all packed together like sardines in tomato sauce for the Creeper's dining pleasure. Throw in a vengeance-crazed father (Ray Wise) whose adolescent son gets whisked away by the flying horror in the first scene, and you pretty much have the whole thing.

JEEPERS CREFPERS 2 works even better as a genuinely perverse comedy. Some of the antics on the bus – the



kids' reactions to the Creeper—must have been intentionally funny. I'd like to believe that the last scenes involving the Creeper minus a leg were also meant to be funny, since the hopping horror brought nothing to mind so much as the old Peter Cook/Dudley Moore routine with Moore as a one-legged man auditioning for the role of Tarzan ("I have nothing against your right leg," says Cook. "Unfortunately, neither have you.")

There's yet a third level on which the move can be considered. It's not telling tales out of school to bring up writer/director Victor Salva's legal troubles. Sa va was convicted of child molestation with the star of his first feature, CLOWNHOUSE (1988). After serving his time, Salva returned to the screen with the strange POWDER (1995), at which time his past came back to haunt him—not in the least because the film dealt with high-school students. The same thing happened to one de-

Continued on page 79

Jeepers Creepers: It's Jonathan Breck

Before he became an actor, Texas native Jonathan Breck made his living selling the sort of surgical medical equipment now required by those who encounter his onscreen alter ego of The Creeper-required by those who survive, anyway. Breck has appeared in such films as I MARRIFD A MONSTER (the 1998 remake of 1958's I MAR-RIED A MONSTER FROM OUTER SPACE), SPIDERS (2000), and FULL CIRCLE (2001), but he's best known as the baddie of JEEPERS CREEP-ERS (2001) and JEEPERS CREEPERS 2 (2003). Here, he talks with Scarlet Street's Ken Hanke about his two famous fright flicks . . .

Jonathan Breck: For the first movie we weren't able to do everything we wanted to do for budgetary reasons. The end was originally written to have this large chase, an action sequence that would last about 20 minutes and bookend the film. It had to be completely cut, so when we came back to do the second one, Victor liked to say he got to do his action piece in the sequel.

Scarlet Street: Your monster suit and makeup is considerably nastier in

the second film.

IB: The great part about doing a sequel is you learn from the first one, and what we learned is that the Creeper looks a lot better slimier—and also darker. We're honing our craft and we discovered that the Creeper looks better that way, so those were the changes we made to the Creeper's appearance. There's a slight other change, and that's with the teeth, but you'd have to look very carefully to catch that.

SS: How complex and uncomfortable

is that makeup?

IB: It's pretty uncomfortable. It's a four to six to sometimes seven hour process just to put on. That's because every piece of the Creeper as far as my face is concerned is independently applied, so that I have full movement of every feature of my face—which is great. A cheek goes on and then a chin and then an eyebrow and then an eyelid and then my nose and then blender pieces. Everything is individually applied, so it's a real process of layers.

5> What's it like working with Victor Salva?

interviewed by Ken Hanke

[B: He's great! He's a writer as well as a director, so it's nice from an actor's standpoint because you've got everybody there in one man. He has great command of the genre. I have a lot of confidence in him as a filmmaker, and as an actor that's paramount. You have to be willing to do anything and know that you're going to come out looking all right. Also, from a collaborative point of view he's given me a lot of freedom with the character. SS: The film contains lot of peculiar religious symbolism. The first time we see him, the Creeper is in a crucifixion pose flanked by two scarecrows For that matter, there's the issue of the initials JC. JB: I think it just happened to be a real creepy place to start. If you remember, the very first time you see the Creeper he's in a church, so I think it just makes the Creeper creepier. Those symbols for me those ancient symbols—have always carried a resonance and a weight. It's always creepier to me when those are brought into a movie SS. Have you and Salva ever discussed the Creeper's origins?

JB: We've talked a lot about it, but publicly we've tried to keep that an enigma, because—as you can imagine-that's one of the most frequently asked questions. It's what people want to know. We thought it was smart to leave his backgound basically unknown, because we really didn't want to put a fence around this character vet. As soon as you define what he is and where he comes from and what he can do, then you lose a lot of the surprise and freedom in the ways you can go with him. That really benefitted us with the second one, because we want to keep revealing more about the Creeper as we go, so that he surprises you with a new talent, a new ability

SS: JEEPERS CREEPERS 2 ends with the prospect of the Creeper about to return to life, which looks like groundwork for

a sequel.

JB: Well, they're talking about it. Everybody involved with the first two has getten busy, so now if sa matter of trying to get everybody back together to do another one.

SS: In the second film, the Creeper has a really nasty sense of humor and genuinely enjoys terrifying people. Was the second film more fun from your perspective as an actor?

jB: Oh, yes, it was—not only from the perspective of getting to show more of the Creeper's personality, but also because I get to fly around on wires (Laughs) It was just a blast! Plus, I got a lot more screen time in the second one. And the Creeper does have a nasty sense of humor, but it's tied into the function of how he lives. I'm able to smell my victims through their fear and the more I scare them, the more easily I'm able to smell them. I'm always looking for new and ingenious ways to terrify my victims so I can heighten my sense of smell.

SS. Did anyone expect so positive a response with the first film?

JB: No, we just thought we were gonna make a nice little low-budget horror movie and we were hoping to make money. We had no idea it was going to be as successful as it was -and that's a real credit to a lot of people, but primarily to Victor's ability as a filmmaker. Horror films are really popular for a while and then they wane, and then they get really popular again. We're riding a kind of a crest of horror right now. SS: Salva's pictures have more of a tendency toward beefcake than cheese-cake, haven't they?

Continued on page 82





avid Skal's classic Dracula chronicle H + va oo. Gothic has been fully revised and updated in a new edition from Faber and Faber, with some surprising new conclusions about the creator of the world's most voracious vampire. In this excerpt from the new first chapter, we learn how Bram Stoker wrestled with shifting sex roles. Oscar Wilde, and maybe even syphilis, blowing his American copyright in the bargain

Bram Stoker claimed to have spent about three years writing Dracula (1897), though he had the story much longer in mind. His earliest surviving notes for the novel date to 1890. While much of his early conception of the story would be jettisoned, one vivid scene, teeming with sexual ambiguity, persisted from conception to pub lication, "young man goes out-sees girls one tries-tokiss him not on the lips but throat. Old Count interteres-rage and fury diabolical. This man belongs to me 1

Without specifying this scene Stoker would later claim (as a kind of family joke, according to his son) that Dracula had its genesis in a territying dream brought on by a "too generous helping of dressed crab at supper one night " perhaps a tongue-in-cheek attempt to link Pracula to Mary Shelley's famous (though like Stoker s. not entirely credible) account of her nightmare inspiration for Frankenstein (1818) Robert Louis Stevenson had similarly claimed a dream-inspiration for The Strange Case of Dr. Jekall and Mr. Hyde (1886)

Stoker's first notes were written before and during a seaside vacation at Whitby-then, as today, a uniquely picturesque fishing village in North Yorkshire where he would have been likely well acquainted with crab

whatever its portions. Whilby emerged as a key location in the novel its a ned ables and windswept cliffside cemelery providing an irresistible ambience for a camping civitation. An actual shipwreck in Whithy Harbor in 1885 provided the template for Dracula's spectral landing on British soil. The real ship was called the Denitis St ker renamed it the Demiter analyzam ming the real ship's port of sail Narva, as Narna He made detailed notes of tumbstone inscriptions in the abbey's cemetery and recorded colorful examples of ocal dia cet. And it was in the Whitby subscription (brary that Stoker came across a history book reference to the 15th century Wallachian warlord Vlad Tepes, aka-Diacula meaning son of the devil

The working notes for Drevala, now owned by the Rosenbach Library and Museum in Philadelphia outline a messy potholler with far too many characters and an overcomplicated plot. At just what point these crystallized into tight archetypal drama is not precisely known, but the notes span the years from 1890 to 1896. The Drucula notes with their abundance of overlapping characters, offer one of the few tangible insights into Stoker's working methods and suggest a connection be tween theme and process, just as his tanished work deals time and again with doubles and disputies, so too does his working imagination split, merge, and shuffle fictional identities as if testing the myriad possibilities For example Dracula's now famous nemesis Abraham Van Helsing or ginally had his identity divides among three preliminary characters. Unen Stoker's amazing literary output 18 books most completed during a period of all-consuming professional commitment to the Lyceum Theatre it is not unreasonable to assume

that he worked raptdly, with more feverish inspiration than careful design

The only direct accounts of Stoker writing Deacula were made by his wife Florence, and his son Noel, long atter the fact. Noct Stoker told biographer Harry Ludfam that his father was "very testy" during the book's composition. In 1926, Florence wrote, "My late husband used to read his stories over to me as they were written, and Dracald was by no means least among those which revea ed to me the supernormal imagination of the writer "The following year, a press story quoted some further recollections: "When he was at work on Dracula, we were all frightened of him It was up on a lonely part of the east coast of Scotland, and he seemed to get obsessed by the spirit of the thing. There he would sit for hours, like a great bat, perched on the rocks of the shore or wander alone up and down the sandhills, thinking it out "

The seaside location was Cruden Bay, where Stoker and his family first vacationed in the summer of 1893. It is likely that a working manuscript of the novel began to take shape that year since Stoker claimed to have spent three years formally writing the book, and the 1893 calendar coincides with Drucula's internal dating and several contemporary references.

It is not known how many drafts of the book Stoker composed, or what sort of editorial guidance he might have received in the process. But Dracula is clearly the most protessional y crafted piece of fiction to appear under Stoker's name, giving rise to questions of its full paternity H P Lovecraft, America's liter ary master of the dark tantastic recalled in a 1932 letter "I know an old lady who almost had the job of revising Dracula back in the early 1890s-she saw the orig nal ms , and save it was a lear ful mess Finally someone else (Stoker thought her price for the work was too high) whipped it in to such shape as it now possesses Stoker extensively revised the final typescript by hand, and by cut-and-paste transpositions, but the existence of a typist

and or editor remains an open question It has been assumed that Stoker's comtoctable employment at the Lyceum allowed him the lessure to polish the novel to a higher gloss than any of his other novels. But in fact. Stoker completed Dracula during a period of serious financial pressure, brought on by the unexpected calling-in of a long standing debt, an improdently large investment in the publishing firm of Heine mann and Balestier, and, finally, the purchase of the leasehold on his new home at 18 St. Leonard's Terrace Chelsea, on money borrowed from the prestigious bank Courts which would now extend him no further credit In June 1896, a year before Drucula's publication, he wrote a difficult humiliated letter to his close friend Hall Came, the bestselling novelist, asking for a personal loan of £600, promising that "if the new book comes out wellat all the first money I get will go to pay the debt He would ultimately repay Caine not from Dracula earnings, but instead by signing over a £700 insurance policy

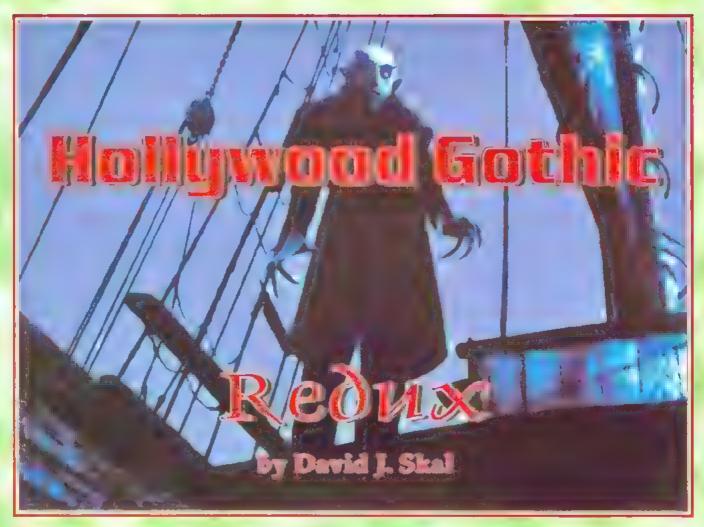
In other words, Stoker hadly needed a literary success and could have had reason to be highly motivated to seek a hands-on editor. Some have suggested that Cainci himself helped polish the book-indeed, Caine entiqued Stoker's work before and after Drucula, and Drucula

was ultimately dedicated to Caine ("TO MY DEAR FRIEND HOMMY BEG," a Many nickname meaning "Little Tommy," Caine's full given name was Thomas Hall Caine). Stoker himself provided editorial assistance on two of Caine's novels

Cause may also have given Stoker an indirect idea or two for Dencula. As Dante Gabriel Rosetti's biographer, he had immortalized Rosetti's exhumation of his wife. Elizabeth Siddal, in retrieve a notebook of poems he had burred with her Seven years after her death, Siddal was said to have been unnaturally well-preserved much like the vampire Lucy Westeura. The Rosetti gravesite is located in Highgate Cemetery, near Hamp stead Heath, and, while Stoker does not explicitly mention Highgate anywhere in his novel, it has none theless been commemorated in legend as the "Dracula cemetery " Once a manicured park, Highgate is now a wildly atmospheric managed woodland-a reincarna tion that only intensifies its Gothic romantic mystique

Whatever his methods, inspirations, or editorial assistance. Stoker submitted the finished manuscript to his publisher. Archibald Constable, as The Un-Dead (his





avid Skal's classic Dracula chronicle Hollywood Gothic has been fully revised and updated in a new edition from Faber and Faber, with some surprising new conclusions about the creator of the world's most voracious vampire. In this excerpt from the new first chapter, we learn how Bram Stoker wrestled with shifting sex roles, Oscar Wilde, and maybe even syphilis, blowing his American copyright in the bargain...

Bram Stoker claimed to have spent about three years writing Dracula (1897), though he had the story much longer in mind. His earliest surviving notes for the novel date to 1890. While much of his early conception of the story would be jettisoned, one vivid scene, teeming with sexual ambiguity, persisted from conception to publication: "young man goes out—sees girls one tries—to kiss him not on the lips but throat Old Count interferes—rage and fury diabolical. This man belongs to me I want him "

Without specifying this scene, Stoker would later claim (as a kind of family joke, according to his son) that Dracula had its genesis in a terrifying dream brought on by a "too generous helping of dressed crab at supper one night," perhaps a tongue-in-cheek attempt to link Dracula to Mary Shelley's famous (though, like Stoker's, not entirely credible) account of her nightmare inspiration for Frankenstein (1818). Robert Louis Stevenson had similarly claimed a dream-inspiration for The Strange Case of Dr. Jekyli and Mr. Hyde (1886).

Stoker's first notes were written before and during a seaside vacation at Whitby—then, as today, a uniquely picturesque fishing village in North Yorkshire where he would have been likely well-acquainted with crab,

whatever its portions. Whitby emerged as a key location in the novel, its ruined abbey and windswept cliffside cemetery providing an irresistible ambience for a vampire visitation. An actual shipwreck in Whitby Harbor in 1885 provided the template for Dracula's spectral landing on British soil. The real ship was called the Dmitry; Stoker renamed it the Demeter, anagramming the real ship's port of sail, Narva, as "Varna." He made detailed notes of tombstone inscriptions in the abbey's cemetery, and recorded colorful examples of local dialect. And it was in the Whitby subscription library that Stoker came across a history book reference to the 15th century Wallachian warlord Vlad Tepes, aka "Dracula," meaning "son of the devil."

The working notes for Dracula, now owned by the Rosenbach Library and Museum in Philadelphia, outline a messy potboiler with far too many characters and an overcomplicated plot. At just what point these crystallized into tight, archetypal drama is not precisely known, but the notes span the years from 1890 to 1896. The Dracula notes, with their abundance of overlapping characters, offer one of the few tangible insights into Stoker's working methods and suggest a connection between theme and process. Just as his finished work deals time and again with doubles and dualities, so too does his working imagination split, merge, and shuffle fictional identities, as if testing the myriad possibilities. For example, Dracula's now famous nemesis, Abraham Van Helsing, originally had his identity divided among three preliminary characters. Given Stoker's amazing literary output-18 books, most completed during a period of all-consuming professional commitment to the Lyceum Theatre-it is not unreasonable to assume

that he worked rapidly, with more feverish inspiration

than careful design.

The only direct accounts of Stoker writing Dracula were made by his wife Florence, and his son Noel, long after the fact. Noel Stoker told biographer Harry Ludlam that his father was "very testy" during the book's composition. In 1926, Florence wrote, "My late husband used to read his stories over to me as they were written, and Dracula was by no means least among those which revealed to me the supernormal imagination of the writer." The following year, a press story quoted some further recollections: "When he was at work on Dracula, we were all frightened of him. It was up on a lonely part of the east coast of Scotland, and he seemed to get obsessed by the spirit of the thing. There he would sit for hours, like a great bat, perched on the rocks of the shore or wander alone up and down the sandhills, thinking it out."

The seaside location was Cruden Bay, where Stoker

and his family first vacationed in the summer of 1893. It is likely that a working manuscript of the novel began to take shape that year, since Stoker claimed to have spent three years formally writing the book, and the 1893 calendar coincides with Dracula's internal dating and several contemporary references.

It is not known how many drafts of the book Stoker composed, or what sort of editorial guidance he might have received in the process. But Dracula is clearly the most professionally crafted piece of fiction to appear under Stoker's name, giving rise to questions of its full paternity. H P. Lovecraft, America's literary master of the dark fantastic, recalled in a 1932 letter, "I know an old lady who almost had the job of revising Dracula back in the early 1890s-she saw the original ms., and says it was a fearful mess. Finally someone else (Stoker thought her price for the work was too high) whipped it into such shape as it now possesses.

Stoker extensively revised the final typescript by hand, and by cut-and-paste transpositions, but the existence of a typist

and or editor remains an open question. It has been assumed that Stoker's comfortable employment at the Lyceum allowed him the leisure to polish the novel to a higher gloss than any of his other novels. But in fact, Stoker completed Dracula during a period of serious financial pressure, brought on by the unexpected calling-in of a long standing debt, an imprudently large investment in the publishing firm of Heinemann and Balestier, and, finally, the purchase of the leasehold on his new home at 18 St. Leonard's Terrace, Chelsea, on money borrowed from the prestigious bank Coutts, which would now extend him no further credit. In June 1896, a year before Dracula's publication, he wrote a difficult, humiliated letter to his close friend Hall Caine, the bestselling novelist, asking for a personal loan of £600, promising that "if the new book comes out well at all the first money I get will go to pay the debt." He would ultimately repay Caine not from Dracula earn-

ings, but instead by signing over a £700 insurance policy. In other words, Stoker badly needed a literary success and could have had reason to be highly motivated to seek a hands-on editor. Some have suggested that Caine himself helped polish the book-indeed, Caine critiqued Stoker's work before and after Dracula, and Dracula

was ultimately dedicated to Caine. ("TO MY DEAR FRIEND HOMMY BEG," a Manx nickname meaning 'Little Tommy;" Caine's full given name was Thomas Hall Caine). Stoker himself provided editorial assistance on two of Caine's novels.

Caine may also have given Stoker an indirect idea or two for Dracula. As Dante Gabriel Rosetti's biographer, he had immortalized Rosetti's exhumation of his wife, Elizabeth Siddal, to retrieve a notebook of poems he had buried with her. Seven years after her death, Siddal was said to have been unnaturally well-preserved, much like the vampire Lucy Westenra. The Rosetti gravesite is located in Highgate Cemetery, near Hampstead Heath, and, while Stoker does not explicitly mention Highgate anywhere in his novel, it has nonetheless been commemorated in legend as the "Dracula cemetery." Once a manicured park, Highgate is now a wildly atmospheric, managed woodland-a reincarnation that only intensifies its Gothic/romantic mystique.



was fortuitous—the one-word title itself, the three sinister syllables that crack and undulate on the tongue, ambiguously foreign but somehow alluring—would be an undeniable component of the book's initial and

continued mystique.

Dracula is a radically different book at the turn of the 21st century than it was in 1897; though the text has not been altered, its context has been transformed-and transformed substantially. Attempts to make sense of its author's intentions are particularly difficult since the notes and manuscript are unaccompanied by journals, diaries, or letters that might reveal Stoker's state of mind, and there is a relative dearth of biographical fuformation. In all likelihood he considered the book no more than an entertainment, a page-turning thriller. Stoker's serious critics are virtually unanimous in their conclusion that Dracula was in part the product of un. conscious influences, and not a totally controlled work. Stoker's voluminous correspondence on behalf of Henry Irving (he said that he wrote as many as 50 letters a day, and as many as half a million during the 26 years of his employment) as well as his own prolific fictional output suggests that he could produce prose with a facility approaching automatic writing.

The interpretive conundrums thus raised are nearly overwhelming. If Stoker didn't intend a larger meaning, can such a meaning be legitimately imposed? Dracula has, for instance, come to be regarded in many quarters as a tantalizing Rosetta Stone of the darker aspects of the Victorian psyche, and, indeed, serves the function admirably, as hundreds of scholarly articles and studies will attest. But Dracula can also be read fruitfully as a Christian allegory (or parody), as a parable of cultural xenophobia, as an occult text, or as a thinly veiled Darwinian or even Marxist tract. The inescapable conclusion is that Bram Stoker, working in a largely intuitive manner, but no doubt propelled by more than a few personal demons, managed to tap a well of archetypal motifs so deep and persistent that they can assume the shape of almost any critical container.

Dracula was published by Constable on May 2. 1897, with no literary theorists in sight. Stoker had arready arranged a marathon staged reading of the book at the Lyceum on the morning of May 18, ostensibly to protect his interest in a dramatic copyright. Such readings were common in Stoker's time, but their value in preventing the stage piracy of literary works was not universally acknowledged. The Stage, for instance, called them "absurd 'productions' given for the purpose of securing stage rights," and urged some "bold, bad man" to challenge the practice with an unlicensed adaptation. "Then managers and authors will see the wisdom of going about the matter of 'production in accordance with the law' in a more sensible manner."

In any event, the Lyceum briefly became Stoker's own macabre toy theater, though the brevity may well have felt like an eternity. The reading was stupefyingly long—five acts and 47 scenes, lasting more than five hours. Stoker biographer Barbara Belford states (intriguingly, but with no documentation) that Stoker hung the stage with settings for Irving's MACBETH, a production then in storage. Lyceum records show that the standing sets on May 18, 1897 were for Victorien Sardou and Emile Moreau's comedy MADAME SANS-GÉNES, in which the imposing Henry Irving played a diminutive

Napoleon, aided by oversized furniture and other perspective tricks to diminish his height.

The task of being the first actor to impersonate Dracula on stage fell to a "Mr. Jones," who, according to the best evidence, was T. Arthur Jones, a supporting member of the Lyceum company. Edith Craig, the daughter of Henry Irving's leading lady Ellen Terry, read the role of Mina. The parts of Jonathan Harker and Abra-

ham Van Helsing were interpreted by Herbert Passmore and Tom Reynolds. Eleven other actors took part, mostly from the ranks of salaried Lyceum players, but a few were completely unknown, perhaps just friends of the author

The "script" Stoker later submitted to the Lord Chamberlain (the office that approved and licensed all stage productions in Eng and) was an elaborate cut-and-paste of printer's galleys, heavily emended in holograph by Stoker. As a stage play, it is simultaneously luditrous and oddly (if incompetently) earnest. In reconceiving his book for the stage, Stoker faced the same obstacles that would frustrate later adaptors—the novel's gengraphical sweep and scope, coupled with its wordy, epistolary format pose distinct problems for the theater. For instance, to set the scene outside Dracula's castle, Stoker is forced to give Jonathan Harker a breathless opening speech that is almost a parody of melodramatic exposition.

Harker, Hi! Hi! Where are you off to! Gone already! (knocks at door) Well, this is a pretty nice state of things! After a drive through solid darkness with an unknown man whose face I have not seen and who has in his hand the strength of 20 men and who can drive back a pack of wolves by holding up his hand; who visits mysterious blue flames and who wouldn't speak a word that he could help, to be left here in the dark before a—a ruin. Upon my life I'm beginning my professional experience in a romantic way!

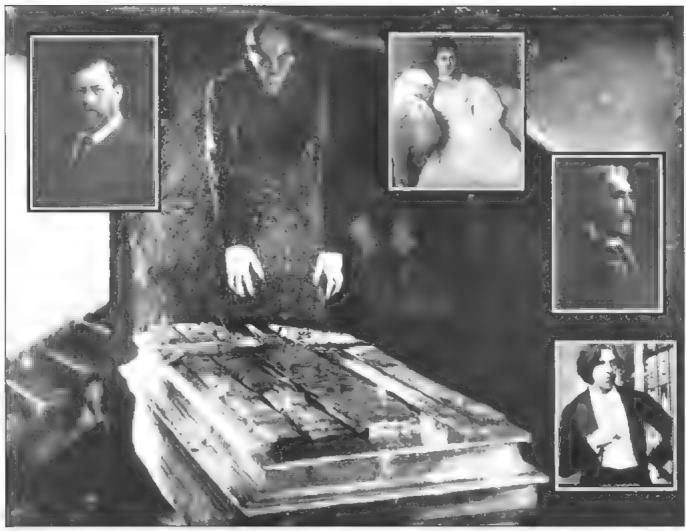
Any hopes Stoker may have had to impress his employer with dramaturgical skill came to naught in a scene recounted by his biographer and great-nephew Daniel Farson: "Legend has it that Sir Henry entered the theater during the reading and listened for a few moments with a warning glint of amusement. 'What do you think of it?' someone asked him unwisely, as he left for his dressing room. 'Dreadful!' came the devastating reply, projected with such resonance that it filled the theater."

The idea that Stoker created Dracula with Henry Irving in mind—either as a potential Irving stage role, or, more darkly, as a resentful, revengeful caricature of a domineering, life-draining employer—has become such a deeply ingrained part of the Dracula legend that it is often difficult to separate hard fact from reasonable assumption from totally unsupportable speculation. The image of Stoker as Jonathan Harker, locked up in the Lyceum "castle," forced to do the bidding of a boss literally from hell, makes for a good story and a glib, if irresistible soundbite.

But is it true?

Evidence bolsters the notion that Stoker at some point envisioned Irving as Dracula on stage, and openly talked about it, at least after the book's publication. According to Chicago drama critic Frederick Donaghey, who made the writer's acquaintance during one of Irving's turn-of-the-century tours, "When the late Bram Stoker told me that he had put in endless hours in trying to persuade Henry Irving to have had a play made from Dracula and to act in it, he added that he had nothing in mind save the box office. 'If,' he explained, 'I am able to afford to have my name on the book, the Governor [as Irving was familiarly known] certainly can afford, with business bad, to have his name on the play, But he laughs whenever I talk about it; and then we have to go out and raise money to put on something in which the public has no interest."

Stoker went on to tell Donaghey his conception of Irving as the King of Vampires: "The Governor as Dracula would be the Governor in a composite of so many of



PAGE 38: Graf Orlok (Max Schreck) belts out a quick chorus of "Am I Blue?" in F. W. Murnau's NOS-FERATU (1922). PAGE 39: Bela Lugosi goes heavy on the mascara for the Broadway production of DRACULA (1927) ABOVE: Orlok (otherwise known as Count Dracula) is surrounded by (clockwise from left) the man who wrote Dracula, Bram Stoker; the Victorian beauty who suppressed NOSFERATU, Florence Stoker; the theatrical star who refused to play the Lord of the Undead, Sir Henry Irving; and the gay playwright who once hoped to marry Florence, Oscar Wilde.

the parts in which he has been liked Matthias in THE BELLS, Shylock, Mephistopheles, Peter the Great, the bad fellow in THE LYONS MAIL, Louis XI, and ever so many others, including lachimo in CYMBERLINE. But he just laughs at me!"

Stoker was correct in anticipating the theatrical possibilities of his story, though they would not be realized in his lifetime. But documented evidence that Irving himself was the primary inspiration for the vampire is essentially nonexistent—decades of critical and bio-

graphical assertions to the contrary.

However, Stoker certainly had reason to believe Irving might be interested in another supernatural role, and, perhaps, involve him in the process. In 1878, Irving had enlisted Stoker to help revise the problematic text of VANDERDECKEN, based on the Flying Dutchman legend. Despite the deficiencies of the script, Irving played the part memorably, with eyes that "really seemed to shine like cinders of glowing coal glowing red from out the marble face"—the identical gaze cast by Count Dracula, the living-dead captain of another phantom ship. Stoker also described Irving's "ghastly pallor," his eyes shining with "the wild glamour of the lost—in his every tone and action there is the stamp of death. Herein lies the terror—we can call it by no other name—of the play. The

chief actor is not quick but dead." Or, in a word that Stoker was to coin and make immortal for a public far less rarified than that of the Lyceum, "un-dead."

"I believed in the subject," wrote Stoker of the Dutchman legend, "and always wanted [Irving] to try it again—the play, of course, being tinkered into something like good shape, or a new play altogether written." Instead of enlisting Stoker's direct creative input, Irving proposed the project to Hall Caine. According to Stoker, "Irving had a great opinion of Caine's imagination and always said he would write a great work of weirdness some day." As Caine wrote, "During many years I spent time and energy and some imagination in an effort to fit Irving with a part ... I remember that most of our subjects dealt with the supernatural, and that the Wandering Jew, the Flying Dutchman, and the Demon Lover were themes around which our imagination constantly revolved."

Caine instead proposed an alternate, but closely related subject. In 1895 he had published a narrative poem called "Graih my Chree" (Manx for "Love of my Heart," though the poem itself was written in English). It was a variation on the traditional Scott sh ballad "The Demon Lover" about a woman seduced into leaving her hus-

Continued on page 74



Ann Helsing is a curious liferary invention, a nearly pure allegorical Jigure whose presence has tremendous presence. He is a character with but a single dimension, but that one is impressive. Van Helsing is strong, and Stoker believes so deenly in that strength that no matter how many reducularis attributes he see is to the Dutch physician, the healing strength with which he has also invested him suffuses the character viving him diensty. If Dracula is the representative of energy without grace, there is always Van Helsing in whom there is energy with grace abounding." -Leonard Wolf, A Dream of Dracula (1972)

eter Cushing recalled in his 1993 interview with Scarlet street that "Hammer did it awfully well with HORROR OF DRACULA. Christopher Lee came on, the perfect gentleman, giving the chap dinner, and saying, If there's anything you want, let me know ' And then a few shots later, suddenly he appeared while one of the girls was having a go at John Van Eyssen, and old Dracula came in and was rather cross. He was quite terrifying, the way he came in there like a steam train. Christopher gave it such a physical presence, yes? A physical presence which was attractive to women, but also with enormous strength, physical strength. He was absolutely brilliant as Dracula."

Initially, Cushing was less happy with the direction his own characterization had to take. It had originally been his Intention to play Abraham Van Helsing as described by Bram Stoker in Dracula (1897), but Hammer had other ideas. "We had a meeting about that, cause it bothered me quite a bit I said, Look, here s the description-a little old man who speaks double Dutch But at the time, I'd become pretty well known and popular, and they said, 'We think, from the point of view of commercialism, that you should play it as you are. It would be silly to put makeup all over you, there's no need.' So that's how it came about. I agreed with that, otherwise they could have got any actor who could have played it as it should have been. He's quite a fittle man in the story, isn't he? And really fussy!"

Revamping Van Helsing as a younger, physically active opponent made it possible for him to take a far more vigorous part in Dracula's final destruction, including a mad dash along a lengthy table and a leap onto the window curtains, pulling them down in order to flood the castle with sunlight.

"It would have been a pity not to have it," said Cushing of that thrilling stunt, "because I always think that sort of excitement is wonderful in a film And one s got to bear in mind that not all that many people would have read the book, would they? Of all the miltions of people who go to the theater, I should think at the most a quarter of them would have read the book That was a lovely bit of theater, wasn't it, in the finale of DRACL LA?

"You may not believe it, but we have had gay times here

-THE BRIDES OF DRACULA (1960)

In a 1991 Scarlet Street interview Christopher Lee re membered his Hammer horror films with a mixture of fondness and remorse. "What I regret, particularly with the Dracula pictures, is that the quality of the story and the placement of the character within the framework of the story, went steadely downhill 'Write the story first-oh, now, what are we going to do with the character? We've got to fit him in somewhere ...

What Hammer ultimately did in THE BRIDES OF DRACULA (1960), its first and finest sequel to HORROR OF DRACULA (1958), was to fit him in nowhere

Though Hammer and Universal trafficked in the same classic creatures-Frankenstein's Monster Kharls the Mummy, Count Dracula-only rarely did the British company emulate the style of its American precursor (A notable exception is 1964 s THE EVIL OF FRANKEN-STEIN, the result of a deal between the two studios.) It was pure coincidence that THE BRIDES OF DRACULA, like Universal's first sequel to DRACULA (1931), was notable for the absence of the Vampire King-and the

presence of Abraham Van Helsing, With DRACULA'S DALGHTER (1936), Bela Lugosi had found himselt relegated to the sidelines, replaced by a waxen "standin" destroyed in a bonfire by the Count's titular offspring. (Lugosi made approximately the same salary for not starring in DRACULA'S DAUGHTER that he d made for starring in DRACULAL) With THE BRIDL'S OF DRACULA, Christopher Lee, like Lugost, was dropped from the story and Peter Cushing, like Edward Van Sluan, took a leading role as Stoker's redoubtable vampice hunter

THE SRIDES OF DRACULA originally began life as a Jimmy Sangstor screenplay titled DISCIPLE OF DRAC-ULA and featured the Count in a brief cameo appearance, summoned from beyond to destroy his errant acolyte, Baron Meinster Sangster's script passed to Peter Bryan with the edict to entirely omit Dracula from the action. The result was a script titled THE BRIDES OF DRACLLA, which an unimpressed Peter Cushing resplutely refused to play. It was back to the drawing board, with Cushing suggesting playwright Edward Percy for a rewrite (very little of Percy was used), producer Anthony Hinds making most of the alterations himself and the script emerging as DRACULA II-an even odder title than THE BRIDES OF DRACULA,

since Dracula was still nowhere in sight

Replacing Dracula as the film's primary menaceand inadvertently setting the style for blonde, sexually ambiguous bloodsuckers to come, from Herbert Von Kinluck (lain Quarrier) in THE FEARILSS VAMPIRE KRITERS (1967) to the Vampire Lestat in Anne Rice's endless Vampire Chronicles, to Lestat (Tom Cruise) and Laurs (Brad Pitt) in INTERVIEW WITH THE VAMPIRE (1994)-was Baron Meinster, played to perfection by David Peel. With the help of Roy Ashton's subtle makeup, the actor 40 at the time, looked considerably younger than his years. This Dorian Grayish quality, combined with Peel's own homosexuality and a script that called for Meinster to incestuously drain his own mother (Martita Hunt) of blood, added a fresh new slant to screen vampirism-kinky sex (Again, Hammer inadvertently drew on Universal's DRACULA'S DAUGH-TER, with its famous scene of lesblan seduction.) Though the film takes pains to make Marianne Danielie (played by "France's newest sex kitten," Yvonne Monlaur) the object of his affliction, Meinster's gay bent is inferred throughout-from the likelihood that, as the Count's disciple, he was initiated into the cult of the undead by

Dracula, a male (this isn't spelled out, Baroness Meinster only lamenting that Sonny got in with the wrong crowd), to the fact that he plants the world's grossest hickey on Van Helsing shortly before the climactic conflagration Then, too it's made manifest that the Baroness like Violet Venable (Katharine Hepburn) in SUDDENLY LAST SUMMER (1959), feeds her child's unholy appetite (blood for the Baron, sex with boys for Sebastian Venable) by luring victims to Chateau Meinster, Little wonder that for decades The New York Thurs, in its capsule television review, likened BRIDES to something out of Tennessee Williams!

David Peel," remembered Peter Cushing, "was an awfully nice chap who left the business soon after THE BRIDES OF DRACULA. He was always a very religious man, and I think he went into the church in some way, and he was also in properties. I think that was one reason why he gave up the business. It was quite a good picture, a very popular one. And I thought it was a very clever ending, with the shadow of the cross made by the windmtll

Cushing's Van Helsing is even more robust in BRIDES than he was in HORROR OF DRACULA As in the first film-and, for that matter, Stoker s novel-Van Helsing makes a late entrance following a first act that sets up the menace he's destined to confront. Once he appears, though, he holds center stage, dashing this way and that after Meinster's vampere brides (played by Andree Melty and Marie Devergus), ducking a gigantic (and sadly take) bat, and leaping onto one of the windmill's blades For all his trepidations about the script, Cushing also gets to spout some of the subilest dialogue ever found in a horror (ilm, most memorably in an exchange with the stately Martita Hunt.

Baroness Who is it that is not afraid? Van Helsing. Only God has no fear, Baroness Why have you come here? Ven Helsing: To find your son Raroness: Then you know who I am. Van Helsing. I know who you were

BRIDES' original finale had Van Helsing calling on the forces of evil in the form of a swarm of bats to destroy the Baron, who'd broken one of the cardinal rules in The Vampire's Handbook by infecting his mother Cushing argued that Van Helsing, whose weapons of choice included the crucifix and holy water, would never

PAGE 42; Hugh Jackman strikes a dynamic rooftop pose as VAN HELSING (2004) BOTTOM LEFT: Dr. Van Helsing (Peter Cushing) arrives at a sinister (if colorful) castle intent on destroying the HORROR OF DRACULA (1958) RIGIIT, Baroness Meinster (Martita Hunt) has been campirized by her own son in THE BRIDES OF DRACULA (1960) but Van Helsing points the way toward her salvation







"Van Helsing is a curious literary invention, a nearly pure allegorical figure whose presence has tremendous presence... He is a character with but a single dimension, but that one is impressive. Van Helsing is strong, and Stoker believes so deeply in that strength that no matter how many ridiculous attributes he gives to the Dutch physician, the healing strength with which he has also invested him suffuses the character, giving him dignity. If Dracula is the representative of energy without grace, there is always Van Helsing in whom there is energy with grace abounding."

—Leonard Wolf, A Dream of Dracula (1972)

eter Cushing recalled in his 1993 interview with Scarlet Street that "Hammer did it awfully well with HORROR OF DRACULA. Christopher Lee came on, the perfect gentleman, giving the chap dinner, and saying, 'If there's anything you want, let me know.' And then a few shots later, suddenly he appeared while one of the girls was having a go at John Van Eyssen, and old Dracula came in and was rather cross. He was quite terrifying, the way he came in there like a steam train. Christopher gave it such a physical presence, yes? A physical presence which was attractive to women, but also with enormous strength, physical strength. He was absolutely brilliant as Dracula."

Initially, Cushing was less happy with the direction his own characterization had to take. It had originally been his intention to play Abraham Van Helsing as described by Bram Stoker in Dracula (1897), but Hammer had other ideas. "We had a meeting about that, 'cause it bothered me quite a bit. I said, 'Look, here's the description—a little old man who speaks double Dutch. But at the time, I'd become pretty well known and popular, and they said, 'We think, from the point or view of commercialism, that you should play it as you are. It would be silly to put makeup all over you; there's no need.' So that's how it came about. I agreed with that, otherwise they could have got any actor who could have played it as it should have been. He's quite a little man in the story, isn't he? And really fussy!"

Revamping Van Helsing as a younger, physically active opponent made it possible for him to take a far more vigorous part in Dracula's final destruction, including a mad dash along a lengthy table and a leap onto the window curtains, pulling them down in order to flood the castle with sunlight.

"It would have been a pity not to have it," said Cushing of that thrilling stunt, "because I always think that sort of excitement is wonderful in a film. And one's got to bear in mind that not all that many people would have read the book, would they? Of all the millions of people who go to the theater, I should think at the most a quarter of them would have read the book. That was a lovely bit of theater, wasn't it, in the finale of DRACULA?"

"You may not believe it, but we have had gay times here . . ."

—THE BRIDES OF DRACULA (1960)

In a 1991 Scarlet Street interview, Christopher Lee remembered his Hammer horror films with a mixture of fondness and remorse. "What I regret, particularly with the Dracula pictures, is that the quality of the story and the placement of the character within the framework of the story, went steadily downhill. 'Write the story first—oh, now, what are we going to do with the character? We've got to fit him in somewhere..."

What Hammer ultimately did in THE BRIDES OF DRACULA (1960), its first and finest sequel to HORROR OF DRACULA (1958), was to fit him in nowhere.

Though Hammer and Universal trafficked in the same classic creatures—Frankenstein's Monster, Kharis the Mummy, Count Dracula—only rarely did the British company emulate the style of its American precursor (A notable exception is 1964's THE EVIL OF FRANKEN-STEIN, the result of a deal between the two studios.) It was pure coincidence that THE BRIDES OF DRACULA, like Universal's first sequel to DRACULA (1931), was notable for the absence of the Vampire King—and the

presence of Abraham Van Helsing. With DRACULA'S DAUGHTER (1936), Bela Lugosi had found himself relegated to the sidelines, replaced by a waxen "standin" destroyed in a bonfire by the Count's titular offspring. (Lugosi made approximately the same salary for not starring in DRACULA'S DAUGHTER that he'd made for starring in DRACULA!) With THE BRIDES OF DRACULA, Christopher Lee, like Lugosi, was dropped from the story and Peter Cushing, like Edward Van Sloan, took a leading role as Stoker's redoubtable vam-

pire hunter.

THE BRIDES OF DRACULA originally began life as a Jimmy Sangster screenplay titled DISCIPLE OF DRACULA and featured the Count in a brief cameo appearance, summoned from beyond to destroy his errant acolyte, Baron Meinster. Sangster's script passed to Peter Bryan with the edict to entirely omit Dracula from the action. The result was a script titled THE BRIDES OF DRACULA, which an unimpressed Peter Cushing resolutely refused to play. It was back to the drawing board, with Cushing suggesting playwright Edward Percy for a rewrite (very little of Percy was used), producer Anthony Hinds making most of the alterations himself, and the script emerging as DRACULA II—an even odder title than THE BRIDES OF DRACULA,

since Dracula was still nowhere in sight.

.. Replacing Dracula as the film's primary menace— and madvertently setting the style for blonde, sexually ambiguous bloodsuckers to come, from Herbert Von Krolock (lain Quarrier) in THE FEARLESS VAMPIRE KILLERS (1967) to the Vampire Lestat in Anne Rice's endless Vampire Chronicles, to Lestat (Tom Cruise) and Louis (Brad Pitt) in INTERVIEW WITH THE VAMPIRE (1994)-was Baron Meinster, played to perfection by David Peel. With the help of Roy Ashton's subtle makeup, the actor, 40 at the time, looked considerably younger than his years. This Dorian Grayish quality, combined with Peel's own homosexuality and a script that called for Meinster to incestuously drain his own mother (Martita Hunt) of blood, added a fresh new slant to screen vampirism—kinky sex. (Again, Hammer inadvertently drew on Universal's DRACULA'S DALCH TER, with its famous scene of lesbian seduction.) Though the film takes pains to make Marianne Danielle (played by "France's newest sex kitten," Yvonne Monlaur) the object of his affliction, Meinster's gay bent is inferred throughout-from the likelihood that, as the Count's disciple, he was initiated into the cult of the undead by Dracula, a male (this isn't spelled out, Baroness Meinster only lamenting that Sonny got in with the wrong crowd), to the fact that he plants the world's grossest hickey on Van Helsing shortly before the climactic conflagration. Then, too, it's made manifest that the Baroness, like Violet Venable (Katharine Hepburn) in SUDDENLY LAST SUMMER (1959), feeds her child's unholy appetite (blood for the Baron, sex with boys for Sebastian Venable) by luring victims to Chateau Meinster. Little wonder that for decades The New York Times, in its capsule television review, likened BRIDES to something out of Tennessee Williams!

"David Peel," remembered Peter Cushing, "was an awfully nice chap who left the business soon after THE BRIDES OF DRACULA. He was always a very religious man, and I think he went into the church in some way, and he was also in properties. I think that was one reason why he gave up the business. It was quite a good picture, a very popular one. And I thought it was a very clever ending, with the shadow of the cross made by

the windmill . . . '

Cushing's Van Helsing is even more robust in BRIDFS than he was in HORROR OF DRACULA. As in the first film—and, for that matter, Stoker's novel—Van Helsing makes a late entrance following a first act that sets up the menace he's destined to confront. Once he appears, though, he holds center stage, dashing this way and that after Meinster's vampire brides (played by Andree Melly and Marie Devereux), ducking a gigantic (and sadly fake) bat, and leaping onto one of the windmill's blades. For all his trepidations about the script, Cushing also gets to spout some of the subflest dialogue ever found in a horror film, most memorably in an exchange with the stately Martita Hunt:

Baroness: Who is it that is not afraid? Van Helsing: Only God has no fear, Baroness: Why have you come here? Van Helsing: To find your son. Baroness: Then you know who I am. Van Helsing: I know who you were...

- BRIDES' original finale had Van Helsing calling on the forces of evil in the form of a swarm of bats to destroy the Baron, who'd broken one of the cardinal rules in *The Vampire's Handbook* by infecting his mother. Cushing argued that Van Helsing, whose weapons of choice included the crucifix and holy water, would never

PAGE 42: Hugh Jackman strikes a dynamic rooftop pose as VAN HELSING (2004). BOTTOM LEFT: Dr. Van Helsing (Peter Cushing) arrives at a sinister (if colorful) castle intent on destroying the HORROR OF DRACULA (1958). RIGHT Baroness Meinster (Martita Hunt) has been vampirized by ner own son in THE BRIDES OF DRACULA (1960), but Van Helsing points the way toward her salvation.









LEFT: Van Helsing (Peter Cushing) puts out the sex kitten when he helps Marianne Danielle (Yvonne Monlaur) escape from a burning mill at the conclusion of THE BRIDES OF DRACULA. RIGHT: Count Dracula (Leslie Nielsen) flashes a toothy grin as he romances Mina Murray (Amy Yasbeck) in DRACULA DEAD AND LOVING IT (1995).

resort to evil to defeat his enemy. Out went the bat attack, only to turn up three years later in THE KISS OF THE VAMPIRE (1963).

"There is no hope left . . ."
—tagline for THE SATANIC RITES OF DRACULA
(1974)

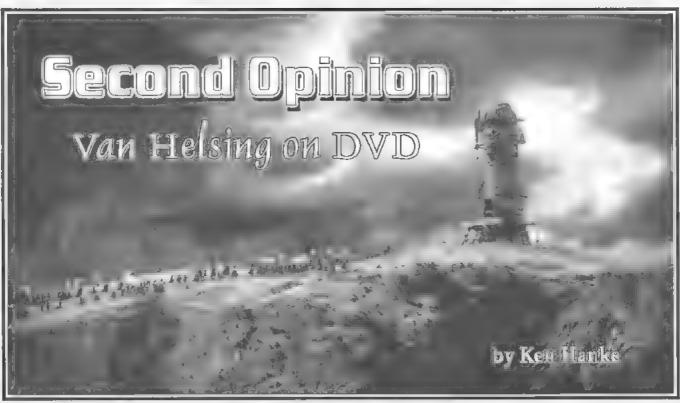
Before resurrecting the Vampire King in the sepulchral per son of John Carradine for HOUSE OF FRANKENSTEIN (1944) and HOUSE OF DRACULA (1945), Universal stole another bat from the family belfry for their third Dracula film—SON OF DRACULA (1943), which pitted Count Alucard (Lon Chaney Jr.) against the decidedly Van Helsingesque Professor Laszlo (40-year-old J. Edward Bromberg, his hair grayed to lend dignity and stature). On the other claw, Hammer's third Dracula—DRACULA: PRINCE OF DARKNESS (1966)—returned the Count himself to the screen, rendering him mute with indignation in the process. Again portrayed by Christopher Lee, the Lord of the Undead found himself with no Van Helsing with

Continued on page 46

LEFT: As Count Alucard (spell it backwards) in SON OF DRACULA (1943), Lon Chaney Jr. gets a stranglehold on Professor Lazzlo (J. Edward Bromberg). The Count thinks he can fool his Louisiana neighbors by simply reversing the letters in his name, proving himself not only a bloodsucker, but a daehkcolb. RIGHT. In BRAM STOKER'S DRACULA (1992), Van Helsing (Anthony Hopkins) follows the directions in his cookbook to the letter, but his birthday cake is still a disaster.







As a horror movie geek, 1 am sup-posed to hate VAN HELSING (2004) and call it a travesty of a mockery of two shams of a fraud as concerns its desecration of the classic horror films from Universal in the 1930s. And, truth to tell, were I to hold it up against those filmsa number of which I've watched recently since Universal brought out a box-set to the in with VAN HELSING's

release—it would indeed be wanting.
However, while VAN HELSING does evoke the 1930s films—its opening is a de liberate homage to James Whale's FRANKENSTFIN (1931)—its primary inspiration lies in the stud.o's late in the-day "monster rally" pictures of the 1940s. By then, the horror film had degenerated into something far less glorious than the original films. Inspiration was replaced by desperation and, in order to keep the horror franchise go-ing, the Frankenstein Monster met the Wolf Man When this goosed the sagging returns, it was decided to throw all the monsters into one film, HOUSE OF FRANKENSTEIN (1944), which gave us the Monster, the Wolf Man, Dracula, a hunchback, and a mad doctor. (As planned, Kharis the Mummy, the Mad Ghoul, Dracula's son, Count Alucard, were supposed to show up, too, but, blessedly, no one could make this practical) HOUSE OF FRANKENSTEIN was virtually duplicated the following year with HOUSE OF DRACULA (1945), and then sent up three years later with ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948).

Despite their many pleasures, it would be a stretch to call the films in question high art-though they had their moments of high artistry-and these are the films that Stephen

Sommers' VAN HEI SING most resembles, albeit in 2004 terms. It hardly disgraces those films, though it does lack their cheapjack charms. (It's sobering to realize that Sommers' film cost far more to make than the combined price tags of the entire classic canon from 1931 through 1948.) VAN HELSING is an Event Movie—for good or ill—in every sense of the word. It has all the subtlety of a runaway train hurtling down the Matterhorn.

It's amusing to consider the way things have changed over the years The Universal horrors of the forties are now praised for their subtlety, but at the time of their release, these films were dismissed by the makers of the far subtler horrors of the RKO Val Lewton movies (1942's CAT PEOPLE) as anything but. "At Universal, the prevailing idea of horror was a werewolf chasing a girl in her nightgown up a tree, opined Lewton director Mark Robson. And that's pretty much Sommers' approach-in a not wholly successful post-modern manner.

Not content with just rethinking the old Universal monster flicks and even dragging in Paramount's DR. JEK-YLL AND MR. HYDE (1931) for seasoning, Sommers has cobbled together a patchwork movie that's a kind of repository of pop culture. His Gabriel Van Helsing (Hugh Jackman) has less in common with the old Abraham Van Helsing of yore than he has with James Bond, something that seems to annoy a lot of people-perhaps because it isn't spelled out. Maybe if he introduced himself as "Helsing ... Van Helsing," folks would get the joke that he's meant to be the James Bond of the monster-fighting world. That, in fact,

may be the problem with the whole whiz-bang movie—it's not campy enough. When Dracula's obligatory three wives resemble nothing so much as back-up singers for a rock group, it's probably wisest to just go all the way with the idea and play it for co medic effect.

Sommers keeps striving for a signifi-cance that his film and its concept can't contain, which isn't surprising since, at 132 minutes, it can't even manage to explain its story. He's at his worst when he tries for significance. While Richard Roxburgh's Count Dracu a grew on me over the course of the film, Sommers affords him a "big moment" designed to lend the character some depth that is not only tedious, but embarrassingly bad. As the Frankenstein Monster, Shuler Hensley (who once played "Poor" Jud to Hugh Jackman's Curly in OKLAHOMA!) comes closest to creating a well-rounded character of some pathos. The rest only seem to have pathos because Sommers' script says so but then the script says a lot of things that don't really work or are unexplained. Why is Van Helsing apparently immortal? Why do vampires produce gargoyles when they breed? Why exactly does Dracula need to shoot electricity through the Monster to bring his spawn to life? I'm not sure it really matters, but it would matter less if the f.lm had the courage of its convictions to be pure popcorn junk without half-hearted stabs at depth.

For horror fans, VAN HELSING ought to get points for evoking FRANKEN-STEIN and BRIDE OF FRANKENSTEIN (1935), along with nods to PHANTOM

Continued on page 82



A AN HELSING

Cont need treat page 44

which to play cal and mouse but in the ductor's place was a priest. Andrew Kier as fat at 55 dort wiser. The ways of slaving and for an added treat the film calmed a Ren ie d lakeut nameu Ludwig Staved by Hammer regular Thurley Walters). Lee carrid on biting in DRAC CLASIAS RISENTROMET HEGRAND (1968) TASTE OFF BLOOD OF DRACULA (1970), and SCARS OF DRAC 1.1.A (1970) and then Hammer came up with the notion of updating the series to the swingging London of the 1470s, and introducing Peter Cushley as not Abraham, but Firmer Van Besing The film was DRACLEVAD 1972 (1972).

Peter Cushing recailed with amasement that Christopherities was to sactly thrilled with the change of dire tion. They brought them up to date and see them inconferences times and Constopher said the ascitofiseen sitting on the number nine bas going down kensington Heights.

Happ ly or not depending on one's view- Lee got his wish and the filler's one reas mally rine but idea is Virtailly agained. Brought Lack to undead his by Johnny. Almard (Chr stopher Neame) Dracula nevertheless toreges the night life of an England that swings like a penantam do, remaining grampity ensenness in a desco ated church. In many respects, the chares the disore e who procures Directla's remember and gives him an extreme makeever DRACLIA A D 1977 is merely a retreas of TAST, THE BLOOD OF DRACLIA the rits. preymas film in the series to be seen in England, adulta Victorian Ligland, Johnny Allicard, Photoghillor an actual vamp re-ceboos the blonde and ogyny of THI BRIDES Of DRACELA's Barno Meinster, And the film's prologge completely rewrites Hammer's Drac Is confirst ity as Lawrence (not Abraham) Van Helsch, destroys the Count with the snarp spoke of a bicker carriage where in Landon's Hyde Park in 18-2' (L/RACLEA A D)



bosomy grandwaughter jess callplayed by bosomy Steph anie Beacham

THE SATAMIC RELIES OF DRACLEA (1972) again. starred for as Dracula one Cusaring as Correner Van Helsing in anoth rapidated saga that if nothing else, was at least conceptually original. In his one, the Count. masq terading as he Howard Haghes on D. Denham, straight and his meant a causto in hy offling off his end supply names, the entire human race Van Helsing and his bosomy granddaughter (bosomy Jeanna) Employ) save mankind but a politry oudget and some cheese Salant, relaals sel in a base nent all but sink the stare. It was tabe the ast tone Lee and Crishing appeared on a Diacala form together.

In 1970, away from Hammer Christopher Lee had be nully gotten the abonce of play Dragula more in the mainer that Stoker had concerved him as an ancient vampire gri tually eccuming you nave Union analest he did so in the Jess France directed production CONDE DRAC-LLA 10.0 With a low budget taxessant rooming of the camera lens, and a dear ening page, this un espited entry almost never tolls to put the viewer to sleep.

As Van He sing Her cet from that mary lows character actor known to Scarlet 5 reeters for his turn as Capitain Nemo in MYSTERIOUS ISLAND, 1961) and for his work in the anderes ed Hammer version of THE PHANTOM OF THE OPERA, 1962) is langely was edifforny apparent reason, the character suffers a scroke and drops out of the action (Perhaps from a paycheck had bounced) Van He sing is portrayed as sa skeptical that his oper nacy occurres almost danger ray (As Rentield) Klaus Kirski so a to play Diacula hiroself, doesn's registermuch either), here's an apportunt mostly be morous. sequence in which the pursuers are threatened by sto ted animals (shakeadly in inscreen hand to speciest ther coming to life. Ridicatous, but it a probably the best thing in the pickets

The year 1973 brought Peter Cushing's hal por 1972 also plays host to a third Van Helsing Turrimer's traval of Van Heising his original Van Helsing an a film whose main narrative is set in 1913. The picture was the somewhat notors, as THE LEGEND OF THE 7 GOLDEN VAMPIRES a Hammer coproductio, with the Snaw Brotners that mixed and ma it ed the former company's hereor expertise with the other's stacess with martial aris forms (15 GEND was footed as. The First Kung fu Horror Speciacular ") Christopher Lee wanted nothing were to do with the series so Dracula was played in his blief appliarances by John Forbes-Rober son, so gards hy made up that he loked more, ike Baby Jane Hodson, han the Transvivation nobleman. Warner Bros dropped plans to release the ir in in the States, selling is In a company that distributed if in-1978 as THE SEV. N BROTHERS MEET DRACULA at fille that made the film seem, tone

the a Hammer the Welland Sway that even meaches to with the ma Re sical unit at Metro Golds wyn-Mayer

Film cret c Charles Shaar Murray wrote THI LEC END OF THE GOLDEN VAM PIRES Sper haps the worst

film I've ever seen The part in the control of the me of Christopher Lee is played by a gent named John Forbes Rateris a who says averandowed with either presence or charisma and looks like and

old oncen whose makeup has run The parl of Peter Cushing is I laved rather re-ustantly and without nuclenthus agor by Peter Cushing part of a pair of big tils with a Swee ish accent is played by fu ie lige

On one point, at least Murca, was wrong Plopped down in the center of this hodgepodge case ing s Van Heising was nice more the dynamic resolute vamp re hunt er of o.c. Arguably, the time is urworthy of bis off rts but Cast ing rings down the curtain on his Van Helsing career with a tine professional flourish.

"It the cause of her affliction is what I think it is, then beside if the most venomous serpent in the world would seem a play foing for children! BRAM STOKERS DRACLIA (1974)

When DARK SHADOWS producer Dan Curtis directed his version of BRAM STOKER'S DRACLEA in 1974 he ealisted lack Palance to take on the mantle of Dracula (Palanic had proven enternous y effective in Cartis-1968 television production of THE STRANGE CASE OF DR JEKYLL AND MR HYDE Upfortunately Richard Matheson's teach ay in stripping down the action to standard length, sad to cut too deep v. Much come dv. namics rathe latter part of the novel never take off. There are just too few characters for Stoker's band of vampire hunters to gather much torce. As a result, the handsome production (with ocution photography in Fig. land and Yugoslavia) plays mure like C. san D. yle, ha-Stoker. Wearing a sinck ng jacket and putting away on a pipe Van He sing (Nigel Davenport) might well be playing the tamous sleuth himself. Trotting along, al-

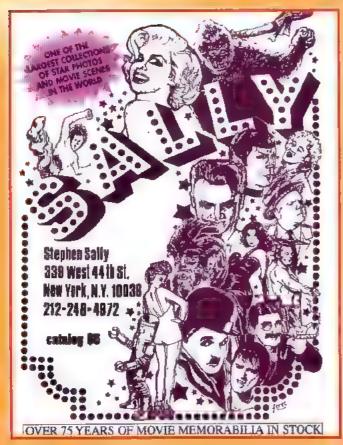
ways somewhat mystified young Arthur Holmwood (Simon Ward) seems very much in the Watson mod By concentrating on just these two charalters attempting to sub-fue the yamp re's threat, the drama becomes more adetective tariller than borrer tale

Nigel Davenport also appeared in such films as PLTP-ING TOM, 1960) ISLAND OF DR MOREAL (1979) and GREYSTONE (1974) In BRAM STOKER'S DRACULA his Van Be sing a the Cushing before him a virile and younger than-usual doctor. Not as wed versed in yourparalogy as Stoker's professor, as swift a worthy opponent to the vengeance obsessed Count. This Van Helsing saiskepte and unsure of his methods, but reacy for action of have lived lung enough to accept what is, watether science agrees with it cripnt ")

The strengths of the production are chiefly Oswald Morris's emematigraphy largely rendered in rassets and brown shift les trainer than the cool blues and ere insme associates with lack Asher's stellar work for Hammer) and the production design of Freeor W Hiams Cart's composer of-choice Report Cobort's score ancorfunctely uses a recurrent music-box theme litted from DARK SHA JON'S which severely underests the horror of Dracs, a s seduction of Lacy Weslenna (Finna Lewis)

Jack Palance, who in his Attila portraval in SIGN OF THE PAGAN (1954) seemed perfect casting for a Dracia in the manner of warrior Viad Tepes shows strength he littly persons menace as the Court Given that Matheson's script focuses on Dracu a signist to reclaim his lost love (well before scriptwriter James V. Hart would take the notion to operatic extremes in Coppo a s Jush 1992 yers on) and that many of the supernatural elements are dropped much of Dracala's orce is dathin-

ished Even with the visual charge of Van Helsing dispatching the Lord of the United with a six foot lance, the whole close with a military tattoc echoing the glories of Drac ula s military past NOSFERATU VAMPYRE (1979) is a poetro meditatien on death Werner Herrog in remaking Will Murnau salas Stc 1922 S lent ir s



VAN HELSING

Continued from page 44

which to play cat and mouse, but in the doctor's place was a priest (Andrew Kier as Father Sandor) wise in the ways of slaying, and for an added treat the film featured a Renfield takeoff named Ludwig (played by Hammer regular Thorley Walters). Lee carried on biting in DRAC-ULA HAS RISEN FROM THE GRAVE (1968), TASTE THE BLOOD OF DRACULA (1970), and SCARS OF DRAC-ULA (1970), and then Hammer came up with the notion of updating the series to the swinging London of the 1970s and introducing Peter Cushing as not Abraham, but Lorrimer Van Helsing. The film was DRACULA A.D. 1972 (1972).

Peter Cushing recalled with amusement that Christopher Lee wasn't exactly thrilled with the change of direction. "They brought them up to date and set them in contemporary times, and Christopher said, 'I refuse to be seen sitting on the number nine bus going down Ken-

sington Heights!'

Happily or not, depending on one's view-Lee got his wish, and the film's one reasonably original idea is virtually ignored. Brought back to undead life by Johnny Alucard (Christopher Neame) Dracula nevertheless forgoes the night life of an England that swings like a pendulum do, remaining grumpily ensconced in a desecrated church. In many respects—the church, the disciple who procures Dracula's remains and gives him an extreme makeover-DRACULA A.D 1972 is merely a retread of TASTE THE BLOOD OF DRACULA, the one previous film in the series to be set in England, albeit a Victorian England. Johnny Alucard, though not an actual vampire, echoes the blonde androgyny of THF BRIDES OF DRACULA's Baron Meinster. And the film's prologue completely rewrites Hammer's Dracula continuity, as Lawrence (not Abraham) Van Helsing destroys the Count with the sharp spoke of a broken carriage wheel—in London's Hyde Park in 1872! (DRACULA A.D. 1972 also plays host to a third Van Helsing-Lorrimer's



bosomy granddaughter Jessica, played by bosomy Steph-

anie Beacham.)

THE SATANIC RITES OF DRACULA (1972) again starred Lee as Dracula and Cushing as Lorrimer Van Helsing, in another updated saga that, if nothing else, was at least conceptually original. In this one, the Count, masquerading as the Howard Hughesian D. D. Denham, strives to end his unearthly existence by cutting off his food supply—namely, the entire human race. Van Helsing and his bosomy granddaughter (bosomy Joanna Lumley) save mankind, but a paltry budget and some cheesy Satanic rituals set in a basement all but sink the picture. It was to be the last time Lee and Cushing appeared in a Dracula film together.

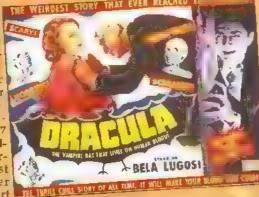
In 1970 away from Hammer, Christopher Lee had finally gotten the chance to play Dracula more in the manner that Stoker had conceived him, as an ancient vampire gradually becoming younger. Unfortunately, he did so in the Jess Franco-directed production CONDE DRAC-ULA (1970) With a low budget, incessant zooming of the camera lens, and a deadening pace, this uninspired entry almost never fails to put the viewer to sleep.

As Van Helsing, Herbert Lom, that marvelous character actor known to Scarlet Streeters for his turn as Captain Nemo in MYSTERIOUS ISLAND (1961) and for his work in the underrated Hammer version of THE PHANTOM OF THE OPERA (1962), is largely wasted. For no apparent reason, the character suffers a stroke and drops out of the action. (Perhaps Lom's paycheck had bounced.) Van Helsing is portrayed as so skeptical that his obstinacy becomes almost dangerous. (As Renticled Klaus kinski, soon to play Dracu a himself, doesn't register much, either.) There's an unintentionally humorous sequence in which the pursuers are threatened by stuffed animals (shaken by an offscreen hand to suggest their coming to life). Ridiculous, but it's probably the best thing in the picture.

The year 1973 brought Peter Cushing's final portrayal of Van Helsing—his original Van Helsing, in a film whose main narrative is set in 1903. The picture was the somewhat notorious THE LEGEND OF THE 7 GOLDEN VAMPIRES, a Hammer coproduction with the Shaw Brothers that mixed and matched the former company's horror expertise with the latter's success with martial arts films. (LEGEND was touted as "The First Kung Fu Horror Spectacular.") Christopher Lee wanted nothing more to do with the series, so Dracula was played in his brief appearances by John Forbes-Robertson, so garishly made up that he looked more like Baby Jane Hudson than the Transylvanian nobleman. Warner Bros. dropped plans to release the film in the States, selling it to a company that distributed it in 1978 as THE SEVEN BROTHERS MEET DRACULA—a title that made the film seem more

like a Hammer coproduction with the musical unit at Metro-Goldwyn-Mayer.

Film critic Charles Shaar Murray wrote "THE LFG. END OF THE 7 GOLDEN VAM-PIRES is perhaps the worst film I've ever seen... The part



of Christopher Lee is played by a gent named John Forbes-Robertson, who is not over-endowed with either

presence or charisma and looks like an old queen whose makeup has run. The part of Peter Cushing is played, rather reluctantly and without much enthusiasm, by Peter Cushing... The part of a pair of big tits with a Swedish accent is played by Julie Ege."

ish accent is played by Julie Ege."

On one point, at least, Murray was wrong Plopped down in the center of this hodgepodge, Cushing's Van Helsing was once more the dynamic, resolute vampire hunter of old. Arguably, the film is an worthy of his efforts but Cushing rings down the curtain on his Van Helsing career with a fine, professional flourish.

"If the cause of her affliction is what I think it is, then beside it the most venomous serpent in the world would seem a play thing for children." —BRAM STOKER'S DRACULA (1974)

When DARK SHADOWS producer Dan Curtis directed his version of BRAM STOKER'S DRACULA in 1974, he enlisted Jack Palance to take on the mantle of Dracula. (Palance had proven enormously effective in Curtis' 1968 television production of THE STRANGE CASE OF DR. JEKYLL AND MR. HYDF.) Unfortunately, Richard Matheson's teleplay, in str:pping down the action to standard length, had to cut too deeply. Much of the dynamics of the latter part of the novel never take off. There are just too few characters for Stoker's band of vampire hunters to gather much force. As a result, the handsome production (with location photography in England and Yugoslavia) plays more like Conan Doyle than Stoker. Wearing a smoking jacket and puffing away on a pipe, Van Helsing (Nigel Davenport) might well be playing the famous sleuth himself. Trotting along, al-

ways somewhat mystified, young Arthur Holmwood (Simon Ward) seems very much in the Watson mold. By concentrating on just these two characters attempting to subdue the vampire's threat, the drama becomes more a detective thriller than horror tale.

Nigel Davenport also appeared in such films as PEEP-ING TOM (1960), ISLAND OF DR. MOREAU (1979) and GREYS FOKE (1974). In BRAM STOKER'S DRACULA, his Van Helsing is, like Cushing before him, a virile and younger-than-usual doctor. Not as well-versed in vampirology as Stoker's professor, he's still a worthy opponent to the vengeance-obsessed Count. This Van Helsing is a skeptic and unsure of his methods, but ready for action. ("I have lived long enough to accept what is,

whether science agrees with it or not")

The strengths of the production are chiefly Oswald Morris's cinematography, largely rendered in russets and brownish tones (rather than the cool blues and greens one associates with Jack Asher's stellar work for Hammer), and the production design of Trevor Williams. Curtis composer-of-choice Robert Cobert's score unfortunately uses a recurrent music-box theme litted from DARK SHADOWS, which severely undercuts the horror of Dracula's seduction of Lucy Westenra (Fiona Lewis).

Jack Palance, who in his Attila portrayal in SIGN OF THE PAGAN (1954) seemed perfect casting for a Dracula in the manner of warrior Vlad Tepes, shows strength but little genuine menace as the Count. Given that Matheson's script focuses on Dracula's quest to reclaim his lost love (well before scriptwriter James V. Hart would take the notion to operatic extremes in Coppola's lush 1992 version), and that many of the supernatural elements are dropped, much of Dracula's force is dimunished. Even with the visual charge of Van Helsing dis-

patching the Lord of the Undead

with a six-toot lance, the whole

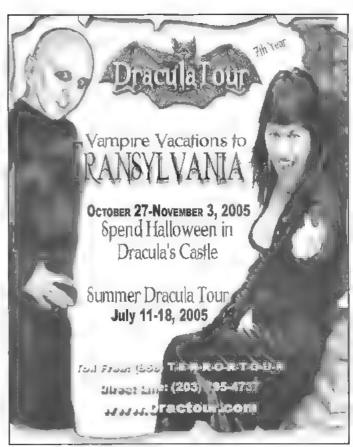




let the audience's familiarity with the tale give him room for a visually inspired reexamination of the vampire themes and images. The film was awarded Berlin International Film Festival's Silver Bear for Outstanding Single Achievement in production design for Henning von Gierke and a nomination for the Golden Bear for director Herzog. For the role of Dracula, frequent Herzog collaborator Klaus Kinski received a German Film Award for Outstanding Individual Achievement in Acting. Initial critical reaction to the film was mixed, but many reviews agreed on the excellent production design and photography. The film was a coproduction of Herzog's own Filmproduktion, Gaumont, and ZDF

In this telling, Dr. Van Helsing (not Professor Bulwer as in Murnau) is no staunch defender or vampire authority. In his first analysis of the distracted Lucy Harker (Isabelle Adjani), Van Helsing claims her condition is "nothing serious." He's portrayed as a muddleheaded medico, blindly insisting that scientific investigation won't support the notion of the supernatural. (No "There are such things!" from this Van Helsing.) Walter Ladengast, who had played Professor Daumer for Herzog in the enig matic THE MYSTERY OF KASPER HAUSER (1974), is directed to play Van Helsing in a wheezy monotone, his face never registering emotion, like a doll's mask of despair. After he has staked out the comatose Nosferatu, this Van Helsing, who has removed the bloody stake and holds it in his hands, is arrested. In the vampyre's wake is left a community decimated by plague, its burgomeister dead, the town council dissolved, the prison abandoned. With no guards to watch him, Van Helsing whispers to the men before him, "Where, then, will you take me?" We never find out.

In the film's finale, Jonathan Harker (Bruno Ganz) is set free by a thoughtless maid who removes the restraining bits of holy wafer from the circle imprisoning him. Remembering nothing of his former life, Harker is now Nosferatu. He mounts a horse and gallops away unfettered, a dark rider loosed to run free into a darkening



horizon. We are left with the notion that "only Death is certain" (What, no taxes?)

In his review of NOSFERATU in *The New York Times* (October 1, 1979), Vincent Canby wrote, "Mr. Herzog has done what he set out to do, but when you come right down to it, one wonders if it's worth the trouble. Dracula, after all, is not Hamlet or Othello or Macbeth. He's not some profoundly complex character who speaks to us in more voices than most of us care to hear. Dracula is Santa Claus turned mean. He's a fairy-tale character. Though he represents something vestigially scary, he's not endlessly interesting." Since Dracula has never gone out of print in over 100 years, it is perhaps safe to say that the Vampire King has entered that pantheon of endlessly interesting characters such as Sherlock Holmes and, yes, Kris Kringle, who have taken on lives of their own.

"The young do not unburden themselves to the young, but to me who is old—I have seen many sorrows—the young ladies talk."

-COUNT DRACULA (1977)

Just in time for Christmas 1977, the BBC (and later, PBS in America) unveiled perhaps the most faithful adaptation of Stoker's novel in Gerald Savory's televersion COUNT DRACULA, starring I ouis Jourdan as the Vampire King. Shot both in 35mm and video (a technique popular in England at the time), the miniseries took advantage of more time to finally present Stoker's tale in an authentically proper form: Harker's adventures in Transylvania, the vampirization of Lucy, the attacks on Mina, and the final race to Castle Dracula are all delineated with care. Leading the stalwart band is a Stoker-inspired Abraham Van Helsing, masterfully performed by Frank Finlay.

The production, without a sufficient budget for

The production, without a sufficient budget for large sets and costumes, is kept small, but never looks cheap. The rooms in which many of the scenes unfold are tight interiors much like the well-known cottages of

Britain The aural effects work (by Derek Miller-Timmins) utilizes bell tones and echo chambers. (The musical scoring fell to Kenyon Emrys-Roberts.) The vampire appearances (visual effects by Tony Harding) are done with a solarization technique. For example, instead of Dracula bursting in upon the seduction of Jonathan Harker a la Hammer, here the Count is shown in stark black-and-white and the humming ambient score goes suddenly dead. It's very different, but effective Location work, particularly in the abbey and stairs of Whitby Harbor, is sparse, but well used.

The contrast between the two most faithful adaptations of Stoker, this for the BBC and the later Francis Ford Coppola epic (1992's BRAM STOKER'S DRACULA), is marked. Here the images are ghostly and dark, Coppola fills his screen with color and texture. Here all is damp and wet with British dew; the Coppola film is hot and ornately gilded. Here the color palette are blues and blacks, the Coppola is all reds, golds, and absinthing green. The pitch of performance is in marked contrast as well. Cerald Savory's script is in the Stoker/Conan Doyle/LeFanu mode, deliberately and steadily advancing forward Coppola and screenwriter James V. Hart favor a frenzied, impassioned tale seemingly out of Richard Burton's Araban Nights (1885), a phantasmagoria.

Frank Finlay was RADA-trained and a member of fellow Van Helsing interpreter Laurence Olivier's company at the National Theatre, where he first created his Os car-nominated role of lago in Shakespeare's OTHELLO (filmed in 1965). The role also brought him nominations from the Golden Globes and BAFTRA. Known by Scarlet Streeters for his gente performances in THE DEADLY BEES (1966) and TWISTED NERVF (1968), and as Porthos in THE THREE MUSKETEERS (1973), THE FOUR MUSKE TEERS (1974), and THE RETURN OF THE MUSKETEERS (1989), Finlay is greatly admired for his fine Inspector Lestrade in both A STUDY IN TERROR (1965) and MUR DER BY DECREE (1979), two theatrical features pitting Sherlock Holmes against Jack the Ripper. In 1994, Finlay returned to Sherlockian territory to play Professor Sergius in the "Golden Pince-Nez" episode of THE MEMOIRS OF SHERLOCK HOLMES. The actor was made a Commander of the British Empire in 1984

Finlay makes a perfect Van Helsing. He sports a shock of bushy white hair and ev dences a friendly unita miliarity with the subtleties of English. The actor's relaxed but nonetheless passionate performance takes all the facets of Stoker's character and presents them as a kindly amalgam of physician, priest, father, and teacher. He gives Abraham a simple loving dignity, replacing the bold the atrics of other interpretations to arrive at a perfect distillation of Stoker's intention and a vital dramatic creation binlay's Van Helsing is the cool hand to the tevered brow, quiet, considerate, brewing up cocoa while manifesting strength and wisdom in a scene with so many transfer ences of spoon and cup that even Peter "Props" Cushing would have greatly appreciated the actor's dexterity

Matching Finlay is Jack Shepherd, perhaps one of the best Renfields since Bernard Jukes first portrayed the character in Deane's play version. Judi Bowker and Bosco Hogan, as Mina and Jonathan Harker, also shine.

"Without me, Transylvania will be as exciting as Bucharest on a Monday night."

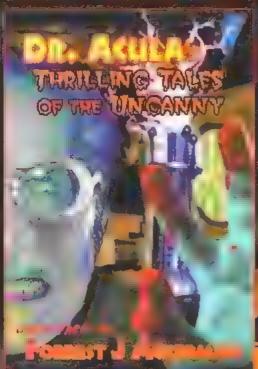
-LOVE AT FIRST BITE (1979)

With such a popular character as Dracula, spoofs are inevitable. While Van Helsing never meet Abbott and Costello, he has turned up in a couple of comedies, LOVF AI FIRST BITE (1979), script by Robert Kaufman and directed

Continued on page 76



Look what's new from Sense of Wonder Press!



Dr. Acula's Thrilling Tales of the Uncann

Homor aficionados will relish collection of classic terros fal newsenficien will be rebill geps and clawlers, Within dead walk — even dance! in clopes by legendary authors that Dr. cula has known personally. Purchase this his the two 4E titles below at:

SenseofWonderPress.com

Order Dr. Acula's Thrilling Tales and check out other Forrest J Ackerman titles like:



Lon of 1000 Faces Reissue



Metropolis The original story with 4e commentar and photos!

Famous Monster of **Filmland**

Monster

HORIS KARLOFF

THE PRANKENSCIENCE MONETER

An encyclopedia of the first 50 issues of the world's foremost Monster mag. Out of print. The perfect gift for the hard-core fan or the uninitiated. Celebrate our Horror heritage! \$25.00 and Horror heritage! \$25.00 ppd

Best Science Fiction of 1973

Another authentic blast from the past. Mint condition anthology of Formy cream-of-the grop picks, ve quantity

Francismostands i lends Fore Smothage / Size / 18 ore him T INPLIES IN

die Aukennelijs

Thirt of Lourence Min co author Brad Lineweaver, Forty shal his love of the fantasti Published in conjunctio with the feature film Staptan and the World on the Staptan and the World

minister quantity)

ORDER THESE GREAT TITLES FROM 4E'S GARAGE MAHAL



Forry Fatos A selection of 8X10s a selection or extus:
autographed at your
request (no charge)
Due to changing stock
and limited availability
Forry will choose which
pic he sends you. Specify
personalization and Color
\$20 or 88W \$15 (pord.) \$20 or B&W \$15 (ppd.)

or money orde

LA, CA 90027



Bash and Beyond

At the Annual Monster Bash on the outskirts of Pittsburgh, PA, I was a guest of honor and had a wonderful time with Ron and Linda Chaney, Kevin J. Burns, I'om Savini, fabulous genre artist Larraine Bush, and Richard, Tom, and the gang from Scarlet Street, to whom I presented a 4E Award, a trophy in the form of my right hand, wearing both Lugosi's Dracula ring and Karloff's Mummy ring (as cufflink) The award was designed and (abricated by Joe Moe and John Dea'll. My Bat Pack voted the Scarlet Street magazine staff the award for their outstanding contribution to my personal well being and the good of genre fandom in general. (That's Richard ho ding the award I just presented in the foto below, while a beaming Tom applauds.) I've been invited back next year for Bash 2005. Among other celebrit.es, I expect to see the child actress star of ATTACK OF THE PUPPET PEO-PLE, Susan Gordon-and you! Thanks to Ron Adams' family and staff for consistently hosting the Best Little Horror House in Butler!

THE FORGOTTEN is a never to be forgotten film. It's the best Science Fiction Film I've seen in years. The minute it goes on sale I'm going to add the DVD to my

collection

The 62nd World Science Fiction convention was held in Boston over Labor Day weekend. There are just six fars left who attended the 1st World Science Fiction convention in 1939, and of the six, Jack Speer, David Kyle, Fredrik Pohl, and I were at the recent convention Only missing, due to frail health, were Jack Williamson and Ray Bradbury. Of the 62 World Cons, I have attended all but three and Robert Silverberg has a record of being present at every Hugo Award since the first in 1953

You may recall I had a cameo in the notorious K.wi-gore-film DEAD ALIVE. Its director, Peter Jackson, has invited me to New Zealand to do another cameo for him in his currently in production remake of KING KONG. After Kong, what next? Slan, the World of Null, The Voy age of the Space Beagle, and any of A. E. Van Vogt's novels would be contenders. I also recommend consideration of Child hood's End by Arthur C. Clarke, The Forever War by Joe Haldeman, and my all time favorite Science Fiction novel, The World Below, by S. Fowler Wright. And the often publicized, but never made, H. G. Wells novel The Sleeper Wakes.

In the magnificent 20 million dollar Science Fiction Museum and Hall of Fame which opened in Seattle and is attracting 1,000 visitors a day, I have a very strong presence with collectors items from my personal collection, such as autographed 1st editions of novels, the Martian War Machine from

George Pal's WAR OF THE WORLDS, and a model by Ray Harryhausen of the Washington Capital Dome being smashed into by a flying saucer from EARTH VS THE FI YING SAUCERS

Attended the Broadway touring company of LITTLE SHOP OF HORRORS Was surprised to see the now familiar trio of doo-wop urchins sing the title song and then retire to the sides of the stage to read oversized issues of... Famous Monsters of Filmland! Went backstage to visit with the talented cast and hungry man-eating Audrey 2! Don't miss this production if it comes to your town. Tell em' Uncle 4E sent you.

By the time you read this, I'll be 88. A president will have been elected. I'll have enjoyed the company of 150 of my closest friends at my Hollywood birthday party, including your Scarlet editor and managing editor; Anne Robinson of WAR OF THE WORLDS fame, directors John Landis, Curtis Harrington, and Joe Dante; Scream Oueen Brinke Stevens: The Tail Man, Angus Scrimm; makeup artist (and deadly toastmaster) Verne Langdon, James Karen of RETURN OF THE LIV-ING DEAD; and Kevin McCarthy of IN VASION OF THE BODY SNATCHERS Someone will already be eBaying their party favors from my bash. Yes, I have seen the future Now, if I could only travel back to the past Brother, can you spare a time (machine)?!





She was the actress with the longest of British parents in New York, New York, on March 19, 1915, and made her Broadway debut as a teen in GROW-ING PAINS (1933). She went to Hollywood in the late thirties, where she kidnapped a man and was tracked down by the FBI in PERSONS IN HID-ING (1939), bludgeoned a comantic rival to death with a poker and disfigured her bloody corpse in CALLING DR DEATH (1943), matched wits with Sherlock Holmes in DRESSED TO KILL (1946) and with Nick and Nora Charles in SONG OF THE THIN MAN (1947). and defled the Lord of the lungle in TARZAN AND THE HUNTRESS (1947). Then it was back to Broadway and the starring role in one of the greatest musical comedies of all time-Cole Porter's KISS ME, KATE (1948)

She was-and is-Patricia Morison. whose remarkable career continues to this day with appearances in two splendid documentaries tracing the glamorous history of the Great White MUSICAL, a six-hour miniscries directed by Michael Kantor, and BROADWAY THE GOLDEN AGE. written and directed by Scarlet Street alumnus Rick McKay.

The movie business may have underestimated her considerable talents, but Pat Morison's films hold a special place in the hearts of countless fan. In this exclusive Scarlet Street interview, she takes us on a remarkable journey from Broadway to Hollywood and back again .

Patricia Murison It came as something of a surprise to my family that I wanted to be an actress. I wasn't born into a show business family. My father was with the Cunard Line My grandfather was one of the first caplains in the Cunard Line

Scarlet Street Canard bought the White Star Line, owners of probably the most famous ship in history

PM: In 1912, my father was supposed to have been on the Tstanks, but he was transferred to another ship at the last minute-otherwise I wouldn't be here! (Laughs) My mother was born in Ireand. They married in New York and I was born in New York. I was originally going to be a painter, an artist. I won a scholarship in New York that would have taken me to Paris to study, but I said to my mother, "I don't want to go! I want to be an actress!" And she said, "Oh, then we've got to find the best drama school for you!" She took it calmly. SS: Living in New York, had you seen

many plays on Broadway?

PM: I had seen the Lunts in plays they'd done together, and I'd seen Lynn Fontanne in STRANGE INTER-LLDE. But I just wanted to act, so my mother found a drama school for me. We went to the Neighborhood Playhouse. I studied with Martha Graham and several people from the Moscow

Broadway at 16 or so. It was called GROWING PAINS, aptly. (Laughs) Then I did another play-this was during the Depression-I did another play, a revue, in Greenwich Village, I could draw, and I had to work, so I also did sketches for designers in New York. I still kept trying to get cast in plays and I remember writing down in 1938 that, if I had to, I could sing. SS: But only if you had to, right?
PM. And so I went on an audition; it

was a British operetta called THE TWO BOUOUETS, I got the role and Alfred Drake was my leading man!



SS: Your future costar in KISS ME KATE! PM. While I was in THE TWO BOL-OLETS. I tested for Paramount and MGM Paramount took me and I came out to Hollywood.

55. You studied with Martha Graham Had you any thoughts of ever becoming a dancer?

PM No, no, she taught movement in relation to acting at the Neighborhood Playhouse, But we learned to dance. because she kept saying to me, "Darling, why don't you give this up and become one of my dancers?" I could have fallen over with all the sching bones I got from the way she taught! (Laughs) She was very, very strenu-

ous. We all had to do practically ev-

erything her dancers did

SS. Did you study singing at that time? PM. Oh, very little. My mother had a friend who was a voice teacher and I studied with her, but I was more interested in acting Besides, when I went out to Hollywood to Paramount and told them that I could sing, they said. "Oh, we're not MGM, you know!

We don't do musicals!" (Laughs) And so

Art Theater. I did my first play on I gave it up completely and did all those films. I got frustrated with the films I was doing, and that's when I started studying voice seriously. That was around 1942.

SS: Refore that, while you were still on Broadway, you understudied Helen Hayes IN VICTORIA REGINA

PM Yes, I was the understudy. That's when I was still in drama school.

SS: And did you ever get to go on for Helen Haves?

PM: Oh, no, no, no! (Laughs) When she was off, they just closed the play! That's when I fell madly in love with Vincent Price, who was playing Prince Albert.

SS That was during Price's matinee tdol period

PM: Well, what was interesting about that-he didn't even notice me during the run of the play. I was always standing around backstage, but he never even noticed me Years later. I could still remember all his lines from the play. Prince Albert had a line when he was coming to Queen Victoria, and in German he said to his brother, "In England es regnet immer"-"In Eng-land it rains." So I went up and introduced myself to Vincent Price, and I and he said, "In England es regnet immer," and he said, "My God! How did you learn that?" I said, "I was the understudy!" (Laughs) We ended up being the best of friends.

SS: Well, you mentioned that you painted and his interest in art was legendary. PM Yes! Yes, he was a great authority There was a time when the Scars Company wanted to handle serious art and he traveled the country with his fabulous collection. He left a large collection of his art to East Los Angeles College here. He wanted the Latino kids to learn about art. They're all small painting because he said he wanted the kids to take them off the wall and study them. He influenced a lot of the new Chicano art, you know. he inspired a lot of young artists.

SS: Did you show him your own work? PM No, because I didn t paint to sell anything. A lot of people have my works and somebody wanted to get them together and have an exhibit. So I don't know, I may do that!

SS: The course of his career was amazing, from mattner idol on Broadway to horror movie star in Hollywood.

PM He was the dearest man-and for all his sophistication, he dearly loved frightening people, too. SS Your first film was PERSONS IN HID-

ING, made in 1939.

PM. That was based on the book of the same name by J. Edgar Hoover, about the different cases he handled It was the first big kidnapping case that the FBI handled and it was the story of

Kitty Kelly and Machine Gun Kelly. It

had some similarities to Bonnie and

Clyde, because toward the end of the story we kidnap a man and take himto my parent's farm in the Midwest. There was a big shootout there. So that was my very first film. I went

Dressed to Thrill Tatricia Morison

interviewed by Richard Valley

She was the actress with the longest hair in Hollywood. She was born of British parents in New York, New York, on March 19, 1915, and made her Broadway debut as a teen in GROW-ING PAINS (1933). She went to Hollywood in the late thirties, where she kidnapped a man and was tracked down by the FBI in PERSONS IN HID-ING (1939), bludgeoned a romantic rival to death with a poker and disfigured her bloody corpse in CALLING DR. DEATH (1943), matched wits with Sherlock Holmes in DRESSED TO KILL (1946) and with Nick and Nora Charles in SONG OF THE THIN MAN (1947), and defied the Lord of the Jungle in TARZAN AND THE HUNTRESS (1947). Then it was back to Broadway and the starring role in one of the greatest musical comedies of all time-Cole Porter's KISS ME, KATE (1948).

She was—and is—Patricia Morison, whose remarkable career continues to this day with appearances in two splendid documentaries tracing the glamorous history of the Great White Way: BROADWAY THE AMERICAN MUSICAL, a six-hour miniseries directed by Michael Kantor, and BROADWAY THE GOLDEN AGE, written and directed by Scarlet Street

alumnus Rick McKay.

The movie business may have underestimated her considerable talents, but Pat Morison's films hold a special place in the hearts of countless fan. In this exclusive Scarlet Street interview, she takes us on a remarkable journey from Broadway to Hollywood and back again...

Patricia Morison: It came as something of a surprise to my family that I wanted to be an actress. I wasn't born into a show business family. My father was with the Cunard Line. My grandfather was one of the first captains in the Cunard Line.

Scarlet Street: Cunard bought the White Star Line, owners of probably the most

famous ship in history.

PM: In 1912, my father was supposed to have been on the Titanic, but he was transferred to another ship at the last minute—otherwise I wouldn't be here! (Laughs) My mother was born in Ireland. They married in New York and I was born in New York. I was originally going to be a painter, an artist. I won a scholarship in New York that would have taken me to Paris to study, but I said to my mother, "I don't want to go! I want to be an actress!" And she said "Oh, then we've got to find the best drama school for you!" She took it calmly.

SS: Living in New York, had you seen

many plays on Broadway?

PM: I had seen the Lunts in plays they'd done together, and I'd seen Lynn Fontanne in STRANGE INTER-LUDE But I just wanted to act, so my mother found a drama school for me. We went to the Neighborhood Playhouse. I studied with Martha Graham and several people from the Moscow

Art Theater. I did my first play on Broadway at 16 or so. It was called GROWING PAINS, aptly. (Laughs) Then I did another play—this was during the Depression—I did another play, a revue, in Greenwich Village. I could draw, and I had to work, so I also did sketches for designers in New York. I still kept trying to get cast in plays and I remember writing down in 1938 that, if I had to, I could sing. SS. But only if you had to, right?

PM: And so I went on an audition; it was a British operetta called THE TWO BOUQUETS. I got the role and Alfred Drake was my leading man!



SS: Your future costar in KISS ME KATT! PM: While I was in THE TWO BOU-QUETS, I tested for Paramount and MGM. Paramount took me and I came out to Hollywood.

55. You studied with Martha Graham. Had you any thoughts of ever becoming

t dancer?

PM: No, no, she taught movement in relation to acting at the Neighborhood Playhouse. But we learned to dance, because she kept saying to me, "Darling, why don't you give this up and become one of my dancers?" I could have fallen over with all the aching bones I got from the way she taught! (Laughs) She was very, very strenuous. We all had to do practically everything her dancers did.

SS. Did you study singing at that time? PM: Oh, very little. My mother had a friend who was a voice teacher and I studied with her, but I was more interested in acting. Besides, when I went out to Hollywood to Paramount and told them that I could sing, they said, "Oh, we're not MGM, you know! We don't do musicals!" (Laughs) And so

I gave it up completely and did all those films. I got frustrated with the films I was doing, and that's when I started studying voice seriously. That was around 1942.

SS: Before that, while you were still on Broadway, you understudied Helen Hayes in VICTORIA REGINA.

PM: Yes, I was the understudy. That's when I was still in drama school SS: And did you ever get to go on for

Helen Hayes?

PM: Oh, no, no, no! (Laughs) When she was off, they just closed the play! That's when I fell madly in love with Vincent Price, who was playing Prince

SS: That was during Price's matinee

idol persod

PM: Well, what was interesting about that-he didn't even notice me during the run of the play. I was always standing around backstage, but he never even noticed me. Years later, I could still remember all his lines from the play. Prince Albert had a line when he was coming to Queen Victoria, and in German he said to his brother, "In England es regnet immer"—"in Eng-land it rains." So I went up and introduced myself to Vincent Price, and I said, "In England es regnet immer," and he said, "My God! How did you learn that?" I said, "I was the understudy!" (Laughs) We ended up being the best of friends.

SS: Well, you mentioned that you painted and his interest in art was legendary. PM: Yes! Yes, he was a great authority. There was a time when the Sears Company wanted to handle serious art and he traveled the country with his fabulous collection. He left a large collection of his art to East Los Angeles College here. He wanted the Latino kids to learn about art. They're all small painting because he said he wanted the kids to take them off the wall and study them. He influenced a lot of the new Chicano art, you know;

he inspired a lot of young artists. SS: Did you show him your own work? PM: No, because I didn't paint to sell anything. A lot of people have my works and somebody wanted to get them together and have an exhibit. So I don't know, I may do that!

SS. The course of his career was amazing, from matmee idol on Broadway to horror movie star in Hollwood.

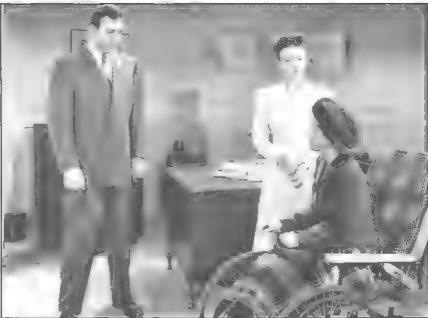
PM He was the dearest man—and for all his sophistication, he dearly loved frightening people, too.

SS: Your first film was PERSONS IN HID-

ING, made in 1939.

PM. That was based on the book of the same name by J. Edgar Hoover, about the different cases he handled. It was the first big kidnapping case that the FBI handled and it was the story of Kitty Kelly and Machine Gun Kelly. It had some similarities to Bonnie and Clyde, because toward the end of the story we kidnap a man and take him to my parent's farm in the Midwest. There was a big shootout there. So that was my very first film. I went





LEFT: In a role originally intended for Gale Sondergaard, Patricia Morison helped launch Universal's Inner Sanctum series with CALLING DR. DEATH (1943), costarring Lon Chaney Jr. as Dr. Mark Steele. As Nurse Stella Madden, Morison filed reports, paid bills, killed Steele's wife with a poker, disfigured the corpse with acid, and confessed under hypnosis. RIGHT: Dr. Steele and Nurse Madden are confronted by Mrs. Duval, whose husband has been falsely accused of murdering Steele's wife. Ever compassionate, Nurse Madden contemplates showing the wheelchair-bound invalid her celebrated Richard Widmark impression.

from doing Victorian Operettas to being on the FBI's most wanted list!

SS: You were typecast as a bad girl in Hollywood from the very start, weren't you?

PM: After that one, yes!

SS: Hoover was always very conscious about publicity and a great one for grabbing all the credit. Did the FBI keep a close eye on the making of PFRSONS IN HIDING?

PM: No, they didn't, but Tony Quinn

PM: No, they didn't, but Tony Quinn and I and a couple of other actors were in Washington and we went to visit him. He showed us around the FBI. He liked the movie. (Laughs)

SS: Also in 1939, You made THE MAGNIFI CENT FRAUD, which was directed by Robert Florey

PM: I found him very good, very interesting as a director. He was a great photographer; he loved film, the art of it. He would spend hours lighting every scene. I mean, God, he made me look gorgeous! Some years ago they made a movie with Richard Dreyfuss called

MOON OVER PARADOR, in which he played a phony dictator, Well, that's based on THE MAGNIFICENT FRAUD. In the original version, Akim Tamiroff played an actor who's touring South America. The dictator has been mur dered, so they make this actor pretend to be the dictator. The country tries to get money from this wealthy American played by Ralph Forbes, and I played his fiance. We're flying down to supposedly help this country

LEFT: Femme fatale Hilda Courtney (Patricia Morison) pulls the fur over the eyes of Dr. Watson (Nigel Bruce) in DRESSED TO KILL (1946). Watson offers to comfort her by doing his celebrated duck impression RIGHT: Sherlock Holmes (Basil Rathbone) thinks he's outsmarted Mrs. Courtney by finding a vital clue, but it's really a trap to lead the Great Detective to his doom.





SS: Did Robert Florey work closely with

PM: Oh, yes! It was not a big, big film, but he treated it as such. Visually, it's a beautiful film.

SS: You costarred with Akim Tamiroff several times.

PM: We made UNTAMED with Ray M.Iland and Jane Darwell. The director was George Archainbaud. We filmed quite a bit of it in an icehouse in downtown Los Angeles.

SS: You filmed it in an icehouse?

PM: (Laughs) It was supposed to be the Canadian North Woods! We filmed the winter snow scenes in the middle of a heat wave in Los Angeles. We'd be down in this icehouse; they had the whole set of the village and they made artificial snow by grinding ice, and these wind machines blew it around. It was below zero inside! We'd have to go into an intermediate room in order to get ourselves accustomed to the hot weather when we got out. (Laughs) SS: Did you enjoy making films with

Akim Tamiroff? PM: Akim was a real Moscow Art Theater actor. When he was going to do a role he would study it so hard! In THE MAGNIFICENT FRAUD, he played an actor, touring in a one-man show as Napoleon and all these other people. We were filming a lot of it in San Diego, because in some parts they have all this Spanish architecture, and when he put on the makeup to impersonate the dictator, he'd come and walk in front of us and hope we wouldn't recognize him. (Laughs) And we'd pretend we didn't! He was that kind of an actor; the makeup had to be just right. On another film, he played a Mexican and he had to crack a whip. He use to go all over the Paramount lot cracking this whip, practicing it long before they made the film. He was a lovely man!

S5: You also made a number of films with Ray Milland. In later years, he seemed something of a curmudgeon What was he

like as a young man?

PM: Oh, he was charming! For some reason or another-and I may be wrong -I think he got a little bitter with the industry. I didn't see it, because by then I had left for Broadway, but when we worked together -when ne was the leading man in ARE HUS-BANDS NECESSARY?, which was a light comedy—he was wonderful. He had a lovely wife and home, and he was always very nice. It was only later that he grew bitter.

SS: Were you satisfied with the roles that Paramount gave you in the thirties PM: Well, no, I became very disillu sioned-and that's when I started studying voice seriously. "Why do you want to do that?" they asked. You're an actress, not a singer." They weren't interested, really, in what I could do. Then, because I could sing, I was with the very first contingent from Hollywood that went overseas to entertain the troops as we entered World War

II. I was with Merle Oberon, Al Jolson, Frank McHugh, and Allen Jenkins, long before Bob Hope or Martha Raye went. SS: They're the ones who got all the

press, though.

PM: We didn't want any press; we didn't think that was wise. At one point we flew over to England in a seaplane. I remember that we got there right after the raid on Dieppe in 1942. All the reporters-all the well-known reporters at the time were in the bar with the boys, because they had been through this harrible experience. I spoke with Quentin Reynolds, who was one of the great war reporters and writers, and he asked if I wanted to see London. I said, "Well, I want to see the church that I was christened in." He said, "Oh, I'll take you," and the next day we went around and there was just a big hole in the ground where the church had been. We were in England for some months. In fact, Merle's husband, Alexander Korda, was knighted while we were there.

SS: Was it difficult to hold the stage,

sharing it with Al Jolson?

PM: Well, I would rather not talk about Mr. Jolson. Of all the people in show business with whom I've worked, he's the only one I don't remember with any fondness-and honey, a lot of people have said that. He couldn't stand anyone but him in the spotlight. When we'd give out shows, Merle recited "The White Cliffs of Dover" and it would just be lovely, but he couldn't stand it; it wasn't him. Well, we weren't there for him! We'd be called at three o'clock in the morning to drive in a convoy during a blackout to some air station in some part of Enthings than that. As a performer, he was electrifying. You couldn't take that away from him, but we were not there to see who was best; we were there for the boys. Here were these guys sitting on the tarmac, with their flight gear on and ready to fly over Germany and possibly never come back. We watched them take off after we finished performing. I mean, you don't compete for attention with that! Let's talk no more of Mr. Jolson. SS: How's this? Is it true that you were

trying to drown me out. He did worse

publicized by Paramount as a rival to Dorothy Lamour because you had the

longest hair in Hollywood?

PM: (Laughs) Oh, that was when I arrived in Hollywood. They took me straight to the publicity department and they were all deciding what to call me. "The fire and ice girl." "Lamour plus Lamarr equals Lamorison"-it was ridiculous! And they finally went with the girl with the longest hair! SS. You actually worked with Lamour in BLYOND THE BLUE HORIZON. Did you

compare hair lengths? PM: No, we never even talked about that. Dottie and I became very good friends. That was the first time I met Zsa Zsa Gabor, too, because Eva was in BEYOND THE BIVE HORIZON. There was an Hungarian actor called Charles Korvin; he had a car and he used to pick us up every day and take us to the studio. One day Eva said to me, "Patricia, my sister Zsa Zsa is arriving. She's married to the Turkish minister of something or other." And Zsa Zsa arrived on the set with all



leading air ace of Turkey is mad for you." I said, "Thank you, Zsa Zsa, but I m not interested." Every once in a while I'd meet her and she'd say, "Pat, I've got just the man for you." And I'd say, "No, Zsa Zsa, I'm not in-And I'd say, "No, Zsa Zsa, I'm not interested." She used to say to my best friend, Isabelle, "You know what's wrong with Patricia? She has no initia-(Laughs)

SS: Initiative for Zsa Zsa was men!

PM: And always a rich one! I liked her very much; she was much more intelligent than people give her credit for, really. She was very bright; they were all very bright, the Gabors. I know a lot of people didn't like her. When we both toured in summer theater, I used to follow her sometimes into a theater and all the company would say, "Oh,

thank God you're here!" SS: In 1943, you made HITLER'S MAD-MAN, which was Douglas Sirk's first

American film.

PM. It was financed by German emigres, particularly a man named Er-win Brettauer, who had financed many German films. Apparently they didn't have enough money to finish it, though, so Metro took it over and completed the film. We'd been working at one of the small independent studios, and then MGM took it over. Douglas Sirk was a lovely man and a fine director. HITTER'S MADMEN was about the town of Lidice. It was destroyed. It was one of the few films where I was the leading lady, not the villainess. We were revolutionaries fighting against Hitler. We killed Reinhard Heydrich, one of Hitler's men, and because of that the Nazis destroyed the village and killed all the men and they took the women and terrorized them. One of the young women who was going to be sterilized was played by Ava Gardner, who had just been put under contract.

SS. Your next picture after HITLER'S MADMAN was a film noir called THE

FALLEN SPARROW

PM: Oh, yes, with John Garfield. It's a flawed film, but it's interesting. It's not terribly well directed; if it wasn't for Garfield, it probably wouldn't be remembered. He played a revolutionary in Spain who had been tortured by this man he never saw, he just knew that he dragged his foot behind him. I played the rich girlfriend, and Walter Slezak played a famous professor with one foot dragging behind him. Maureen O'Hara was the leading lady.

SS: And for a change of pace, she turned out to be the bad girl.

PM: Yes, well, she was part of the con-

spiracy. (Laughs)

SS: Aside from the four years at Para-mount, did you free-lance for the rest of your time in Hollywood? You weren't under contract to Universal, for instance, when you made CALLING DR. DEATH?

PM: No, I wasn't. That was the first of the Inner Sanctum films, with Lon Chaney. I found him to be very nice and a little sad. He always had a melancholy demeanor; I couldn't help feeling that there was something about him that was sad. But he was awfully nice to me, and very sweet. When the film wrapped, he made a point of coming over to me and taking my hand and saying how happy he was to have worked with me. It was something a little special; if showed a sensitive nature, I think.

SS: How fast was CALLING DOCTOR

DEATH made?

PM: Oh, it was made in about three weeks, if that I never counted how long it took for something to be made. I just enjoyed making them. I enjoyed going to the studio; I enjoyed all of that. I just was never happy with the parts. There were a lot of roles I nearly got and didn't. Perhaps if I'd gotten them, it would have made a differ-



KISS ME, KATE (1948)

ence, but then I might not have left Hollywood for Broadway.

SS: At the same time that you were making B films at Universal, you were appearing in such A films as SONG OF BERNA-DETTE and WITHOUT LOVE

PM: Yes, WITHOUT LOVE was at MGM. And I also made SONG OF THE THIN

MAN there.

SS: William Powell and Myrna Loy were America's perfect married couple for decades. What were they like personally? PM: Wonderfull Wonderful, and real professionals. People thought they were actually married. William Powell was a love. You'll find that actors who have had theater experience are somehow much easier to work with, and they had both worked on the stage. I just hate to say they're more professional, because film actors are professional, too in their own way, but it was a different kind of professionalism. Marlene Dietrich a film star, knew everything about camera angles and lighting and how she was supposed to be shot. I don't think theater actors really care about that as much. They just want to play the role.

55: SONG OF THE IFIN MAN was the last film in the Thin Man series. Before that, you also appeared in the last film in the Sherlock Holmes series—DRESSED

PM: Yes, that's right! That was tremendous fun! Hollywood had what was called the British colony, and Basil Rathbone and Nigel Bruce were both a big part of it. My parents being British, my mother used to have them over for tea. Nigel Bruce-Willie Bruce, he was called-Willie and his wife were ust lovely. Basil's wife Ouida was in charge of the British War Rel ef. They had this fabulous house in Bellaire that was like a British baronial hall and Ouida was famous for her parties. We were all good friends. I loved mak ing the film Ivery afternoon at four

o clock they wheeled in the tea tray with all the saucers and cups and

we'd stop for tea. (Laughs)

SS: Very British!

PM. After DRFSSED TO KILL, Basil left film and went to New York. They lived in New York and he did a little bit on Broadway. They came to KISS ME KATE and had their daughter with them. They came back stage and they'd taught her to curtsy.

55: You mentioned Ouida Rathbone's

lamous parties.

PM: Yes, they were sumptuous. Very elaborate. She also gave parties for the British War Relief at the Beverly Hills Hotel. There was one wintertime when she thought it would be a great idea to put artificial ice and snow over the swimming pool and have a skating party. Well, the night before the party it rained and every-thing melted! When we arrived at the party, Ouida wasn't there Basil said she'd collapsed and gone to the hospital (Laughs) 1 still had a wonderful time. Rudy Vallee kept asking me to dance, and as we were dancing he

said, "May I call on you?" Well, my mother being British, she'd always have afternoon tea, so I said, "Well, you can come for tea." So he came around for tea and he didn't know it was really going to be tea; he thought it was going to be something else. (Laughs) He had a suitcase full of pink champagne with him and my mother served him tea. He was very polite, though. He turned to me and said, "Will you think of me seriously?" I said, "I beg your pardon!" He said, "I'm flying to Florida and I'll be in touch with you, but please think of me seriously." I kept getting telegrams from him that he was in love with me and this and that and the other thing—and finally I had to write him a letter saying, "Mr. Vallee, I'm sorry, but I'm not interested. When he wrote his autobiography and mentioned the one girl that turned nim down-that was me! (Laughs)

SS. Oh, but how could you turn down a man who arrives with a suitcase full of champagne?

PM: It wasn't difficult, really.

Continued on page 58



Rick BROADWAY: by Richard McKay's THE GOLDEN AGE Valley

It's been almost a decade since the publisher of what was then subtitled "The Magazine of Mystery and Horror" (the magazine being Scarlet Street, and the publisher being me) forged an online triendship with a popular New York cabaret performer named Rick McKay. And it was shortly after that that Rick McKay began conducting interviews for Scarlet Street. Over a number of years, Rick provided some of our most popular interviews most memorably with David Manners, the classically handsome leading man of DRACLLA (1931), THE MUMMY (1932), and THE BLACK CAT (1934) and Fay Wray, the beautiful horror heroine forever linked with a gentleman from Skull Island.

Rick never lost the interviewing bug. In fact, the bug bit him big time, because he's spent the past few years hunting down scores of subjects and questioning them for a fantastic new documentary—BROADWAY: THE GOLDEN AGE, newly out on DVD from Second Act Productions. Among those grilled merchessly—well, politely approached, really—are those Broadway legends pictured above with Rick Janis Parge, Robert Coulet, Kaye Ballard Carol Lawrence, Gretchen Wyler, Charles Durning, Caro—Channing, Patricia Morison, and Jerry Herman. Among those not pictured (but included in the docamentary) are: Edic Adams, Betty Garrett, Beatrice Arthur, Stephea Sondheim, Nanctte Fabray, Betsy Blair, Carol Burnett, Kitty Carlisle, Betty Comden, Adolph

Green, Hame Cronyn, Rosemary Harris, Barbara Cook, Farley Granger, Derek Jacobi, Lta Hagen, Kim Hunter, Shirley MacLaine, Maureen Stapleton, June Havoc, Tammy Grimes, Patricia Neal, Robert Morse, Jane Powell, Eva Marie Saint, Fay Wray, Jane Powell, Angela Lansbury, Elaine Stritch, Chita Rivera, Diana Rigg, Jerry Orbach, Ben Gazzara, Julie Harris, and Hal Prince. ("The more you know the less you know, and I would know.")

"Did the Golden Age of Broadway really exist?" That was the question Rick, who first came to New York

in 1981, asked his subjects.

In many instances, the celebrities recalled their own start in the business. Said Carol Burnett: "Four of us bought a dress—a dress. Each one of us put in five dollars, so it was a \$20 dress at Bloomingdale's, which was expensive. Then, if you had an audition and you got first claim to it, you got to wear the dress, but then you were responsible for having it cleaned and put back in the closet for the next person.

"Did I find what I was looking for?" the interviewer asks himself. "Was it a Golden Age? Without question. Is it one, now? That's not for me to say. There's some kid in some small town, sitting in front of his computer, downloading songs over the internet from HAIRSPRAY or THE PRODUCERS, and that's his movie to make in 20 years."

We'll have more about BROADWAY: THE GOLDEN AGE in the next issue of Scarlet Street.





TOP: Tanya Rawlins (Patricia Morison) and her vicious gang of hunters (including Barton MacLane) play some monkey tricks on a certain ape man in IOND THE DEUE HON-TARZAN AND THE HUNTRESS (1947). Tanya only has eyes for Tarzan (Johnny Weissmuller); no Boy home with a chimp. They (Johnny Sheffield) need apply.

PATRICIA MORISON

Continued from page 56

SS. When DRESSED TO KILL was being made, Rathbone had already decided that he'd had enough of playing Sherlock Holmes He was tired of the role.

PM: I never noticed it on the set. In fact, we had more fun making that film SS. There was no friction between Rathbone and Nigel Bruce because Rathbone was quitting the series?

PM: Oh, no, never; they were very dear triends.

SS: You're a villainess again in DRESSED TO KILL, and you have a wonderful scene disguised as a Cockney charwoman

PM: That was a lot of fun, yes. I had no problem with the Cockney. Some people didn't expect it at all!

SS: Roy William Neill directed DRESSED TO KILL and most of Rathbone's other Sherlock Holmes films.

PM: Honestly, I don't remember him that well-possibly because Basil had a lot to say about everything on the set. I think Basil was really the guiding force of the Sherlock Holmes pictures.

SS: Besides, Sherlock Holmes, Inner Sanctum, and The Thin Man, you appeared in another famous film series—Tarzan.

PM: Oh, yes! It was one of the last ones with Johnny Weissmuller-TARZAN AND THE HUNTRESS, I was the huntress.

SS: Weissmuller only made one more Tarzan film after that, and HUNTRESS was the last one with Johnny Sheffield as Boy.

PM: Boy? I didn't pay much attention to him. (Laughs) Oh, it was a lot of fun We shot it out at Billy Baldwin's estate, which had a big room that was like a jungle. Johnny Weissmuller was very nice. I remember the chimp playing Cheta es pecially, though. They used males, because males are smarter, but they always had to shoot them very carefully so you didn't see their private parts. Well, this one chimp went berserk! We all had to run for our cars, because he was get too big and too strong and he started attacking everybody. We ran and we rolled up the car windows and he kept banging on the windows

SS: They can be very nasty, those chimpanzees.

PM: When they get to a certain age you can't use them, because their brains get too big for their heads (Laughs) In BE-YOND THE BLUE HORIcomes into my fabulous were trying to train him

to throw all these records around the room, but the minute they began to shoot him he'd disappear up into the rafters. They had these huge paintings from the prop department, these beautiful antique paintings on the wallsand one time he stood on top of a paint ing and peed all over it! (Laughs)

SS: In Technicolor, tool

PM: Yes! (Laughs) We had a lot of fun on that film As I said, I was friends with Dottie Lamour, and I knew her famous costars, Bing Crosby and Bob Hope, too. Whenever we finished shooting at Paramount, we'd all rush over to their set They'd be on a break, and when they were on a break they'd be even funnier than they were performing

SS: The road pictures are very funny
PM: They are funny. In TARZAN AND
THE HUNTRESS, I was a villain again. I was bunting animals. There was one scene where I was cracking a whip and being followed by a black panther. That was scary, because they had to take the leash off him so he could follow me SS: In 1948, a decade after you starred on Broadway with Alfred Drake in THE TWO BOUQUETS, you went from appearing in films that you found unsatisfying to starring on Broadway with Alfred Drake in KISS ME, KATE. How did that happen?

PM: Oh, my God, that's so long ago. I did a lot of singing on the s.de while I was making films. My agent said, "You have got to get used to auditioning, and he sent me out to Cole Porter's house. I went out and I sang, and I purposely sang Rodgers and Hammerstein. Cole handed me the score of KISS ME, KATE, I didn't know that it had taken a year to raise the money to produce it. Nobody wanted to do it; they couldn't imagine a musical with Shake speare in it. The people in New York wanted to sign an opera star for the lead, but Cole wanted me. They didn t; they said, "Oh, she's a movie actress. You couldn't hear her sing beyond the third row." But Cole was tenacious. In the meanwhile, I was going to film one of the very first television series. An independent company was going to do it, and it was a detective series called THE CASES OF EDDIE DRAKE, I was going to play the psychiatrist to whom Eddie Draké would come and tell his stories. I was supposed to shoot on a Monday, and I get a call from my agent telling me that Bob Hope was flying everybody to New York to Madison Square Garden for this rally. So I flew to New York and did the rally in Madison Square Garden, and then I went to the theater to convince the New York people that I was right for KISS ME, KATE, I sang for them and Alfred Drake was there. So then I had both Alfred Drake and Cole Porter in my corner. I came back to California and I got a call from Cole. He said, "We did it!" (Laughs) And then all I had to figure out was how to get out of this TV series-but as it turned out the problem was easily solved. It was a little production company; there was no network involved in those days. They said, "Well, we can film all your scenes all at once, cause they're just in the psychiatrist's office, and in a few days you'll get back to New York. We'll do that if you prom tse to plug our series when you're in the show." So that's what happened SS: It must have been a theill to create the row of Lilli Vanessi in such a classic show. PM: But you know, when we were re hearsing, we didn't know what we had! We did not know what we had until we opened in Philadelphia; opening night in Philadelphia was such a revelation, because we all said, "Well, we don't know how this is going to go. If we just get good personal reviews, we'll be lucky." Before that, when we heard the beautiful orchestrations by Robert Russell Bennett for the first time, it had just knocked us out! And then came opening night in Philadelphia! Cole came with his wife Linda and his mother, and the audience just went berserk! The next day, there was lines around the block. We were absolutely stunned. And then came opening night in New York. Well, you know, Cole walked with two crutches, and on opening night in New York he threw his crutches in the air; he was so thrilled



JOURNAL

a magazine of Isometimes irreverent) opinion relebrating the world's imaginative films issue #5 (available now) includes

John Soister scrutinizing the inscrutable Fu Manchu © Christopher Gullo rashly opening the VAULT OF HORROR © Henry Nicolella roasting Clive Barker and HELLRAISER © David Mornil deconstructing FRANKENSTEIN AND THE MONSTER FROM HELL © Don Mankowski exploring loindoth-free Edgar Rice Burroughs film adaptations © four writers (count 'ern! 4!) weighing in on 28 DAYS LATER © Harry Long continues analyzing Hammer's early Gothics from TCC #4 © DVD and Book Reviews.

scheduled for issue #6 (available Fall, 2004):

German Flights of Silent. Fantasy: the Legend, Literature and Films of THE GOLEM; the Faces of NOSFERATU; ALGOL; ALRAUNE; Robert Weine; Kino's Treasure Boxes © the Fantasy Film Wolds of Alexander Korda © interview with BORN OF THE SEA author, Victor Kelleher © THE GHOUL © NIGHT / CURSE OF THE DEMON © the VILLAGE of the CHILDREN OF THE DAMNED

\$8.00 for #5 or \$15.00 if you pre-order #6 at the same time (add \$5 per issue outside USA)
NIGHT CREATURES PUBLICATIONS

940 Maple Street Bohemia, NY 11716 make checks payable to Christopher Gullo

Just the Facts, Ma'am

Degrapy Melhen

Baffled by London's greatest detective, Sherlock Holmes, grilled by Los Angeles lawman Joe Friday— Peggy Webber has matched wits with some of the world's brainiest sleuths, but even they paled in comparison to Hollywood's boy wonder— Orson Welles...

Interview by Michael Barnum



Adam Williams and Peggy Webber chastise Johnny Crawford, Johnny Washbrook, Louis Towers, Sandy Descher, Michel Ray, Gloria Ann Halper, and Alan Roberts—otherwise known as THE SPACE CHILDREN (1958)—for using a month's supply of eggs to make a giant cheese omelette.

to the casual viewer of such fare as I THE SCREAMING SKULL and THE SPACE CHILDREN (both 1958), leading lady Peggy Webber might have appeared to be just another pretty Hollywood actress who popped up out of nowhere and just as quickly vanished into obscurity. That observation would be very wrong. Although she appeared in only a handful of feature films, Ms. Webber has actually had quite a varied career in show business, which started during her childhood in Laredo, Tex as, where she was born, and continues to this day. It's an impressive amount of work spanning over 55 years in radio, theater, films, and television.

As a voice artist. Ms. Webber worked on many of the popular radio shows of the 1940s, including the SHERLOCK HOLMES series starring Basil Rathbone and Nigel Bruce, and dubbed many of Hollywood's leading actresses in a va riety of feature films. When television entered the picture, she was one of the pioneers and, later, became an important part of actor/producer Jack Webb's company of stock players with multiple appearances on DRAGNET, ADAM-12, and EMERGENCY On these programs she might be seen one week portraying an alcoholic housewife plotting revenge on her husband, the next week a harried single mom dealing with a juvenile delinguent son, and the week after that a nervous secretary trying to avert the kidnapping of her boss!

Currently working as a writer, director, and producer, Ms. Webber is still active in the entertainment industry,

creating award-winning programs heard on National Public Radio and, when she can find the time, continuing her work as a voiceover artist in some of Hollywood's top motion picture productions

Currently living in sunny Los Angeles, Peggy Webber took time out of her schedule to chat with Scarlet Street....

Scarlet Street: Yours wasn't a show business family, was it?

Peggy Webber: My father was an oil and gold-mining engineer and my mother probably had a great deal of talent, but she never had the opportunity to follow her dreams. When I was about two or two-and-a half. I was put into a dancing school by my mother. During one of the school sessions, somebody came through to cast a play called THE RUS-SIAN PROLOGUE, which was going to play at the local theater between mov ies. They picked me because, I guess, I was rather precocious, and for my ability as a dancer at age two-and-a-half, and also because I could sing. So I sang two numbers and danced two different numbers. It created quite a furor in the newspaper and everything, so my mother proceeded to place me in more dancing schools. When we moved to Seattle, I modeled clothes at the Bon Marché department store when I was about s.x. I also appeared in some theaters doing various recitals, I was billed as the youngest toe dancer in the world which was ridiculous! (Laughs) I also did adagio and acrobatic dancing, and then later I did special dances like Russian and Spanish dancing. Then we moved back to Texas and I worked in San Antonio in various clubs and places where my father was affiliated. He was president of the mining association, so in time I appeared before the Governor, the Vice President of the United States—all these different occasions that tied into what he was doing. That kept me in the public eye. I kept doing things where I was either being paid or I was appearing as a guest.

SS. What led to your radio career?

PW: While in Texas I developed a big interest in radio, mainly inspired by listening to Orson Welles on a series that he had. It was on Saturday afternoons during the first year of his Mercury Theater I think he couldn't have been more than 18 or 19 years old himself, but I was inspired by that. I was about 11 when I first heard him. I got a group of youngsters together in San Antonio and we went to the local radio station and auditioned. I wrote the scripts and did the sound effects. They allowed us to do some of our snows on the air and I got the 7-Up bottling company to say they would sponsor us

SS: That's enterprising for a girl of 111 PW: Unfortunately, at that point my father was transferred to Arizona. We lived in San Simon for six months. White we were there, I wrote scripts for a radio series that I hoped someday I would be able to do, then I went to the outhouse and prayed a lot! (Laughs) I used to listen on my father's car radio to Orson Welles—it was the one program I was allowed to listen to, although my



Peggy Webber (pictured on Page 63 with the von is and of, the characters. Edna Dan O'Herlihy in Otson Welles' 1948 Best was in the booth with Mercedes production of MACBETH) often ap. McCambridge, but I didn t know they peared opposite the world's greatest were there—I only knew I was audidetectives on radio's THE NEW AD. Honing for someone. They all come out VENTURES OF SHERLOCK HOLMES at the end and they just made me feel VENTURES OF SHERLOCK HOLMES at the end and they lost was direct-(TOP LEFT, with Basil Rathbone and so wonderful Edno Best was direct-Nigel Bruce) and on radio and TV's ing SHERLOCK HOLMES and she DRAGNET (ABOVE LEFT), with Jack Mercedes McCambridge sald, "You'll Webb and Ben Alexander

father complained bitterly that I was running the car battery down! We were out in the middle of the desert and it was pretty frightening because at night when the show came on, I'd have to sil out there and near the howling of the covotes! Finally, my mother and I moved to Tucson. My father followed a few months later. When I got to Tur-son, I went to the local radio station and showed them all my scripts. They were quite impressed! I was about 14 by that time. They put me on! I worked on the staff as an announcer and they allowed me to put together a dramatic program, which played on Sundays We did a half-hour on Sundays sponsored by the Tucson Light and Power Cumpany By this time I had worked out an act that I did a one woman show! (Laughs) I did impersonations of famous movie stars. My teachers at high school got to work and called all the classes in and they had me appear before all the English classes and also at

ar a part of a ed at chora and era

rd dec a 1 11 1 set dlys to

Los Angeles—that was as far as selling the old car would take us. The war had just started and we got on a train and sal on our suffcases because natu rally, all of the seats were taken by the soldiers I

had wanted to go to New York, but we didn't have enough money to get there, so when we arrived in LA we both went to work

SS: Did uon pursue uone radio career in

Los Angeles'

PW My mother had never worked beore, and-outside of working in radio-I had only worked as an usher in the movie theater in Tucson, so I bit Sunset Boulevard in Hollywood-anyplace there were studios- and knocked at a l the doors. I walked up and down and went into all the buildings, wherever I thought there might be some theatrical productions going on I didn t know what the heck I was doing, but I just pooked at the index in the lobby and would go to those offices and ask

with my one-woman show, doing all

if they were doing radio Finally, my break came with CBS I auditioned

be a big star.

58: You must have been thrilled

PW I was only 16, so it really was such a big thrill that this should happen I was hired for the SOUTHIERN PACIFIC RAILWAY SHOW 1 played a 12 yearold traveling across country by herselt on a train, and the show was about her experiences. When I got my check I wanted to mail it back—if was such a + ick to do, I didn I want the money Laughs) Then Edna Best put me on SHERLOCK HOLMES with Basil Rathbone and Nigel Bruce and I thought I'd dsed and gone to Heaven! They locked us in at the studio and I got to spend the entire day with them, and I thought, Oh, my word! Here I am locked in with these wonderful actors!"

55: What was it tike to work with Rathhome and Bruce?

PW: Oh, wonderfull Just wonderful! They always teased one another, even when we were on the air Well, they both had such tremendous senses of humor When we were on, Nigel Bruce

a the conception , to .r · R. walne real to be a with the ne versa examine k i sal es i

species was him to e time be given it 3 - 1 - 1 - 1 and Brank Taul vedo Noz

gers at him! (Laughs) He d (ust glare at him and say "Well, are you salisfied? They had a great sense of humor about it though, and they just loved to see how they could trip each other up while thes were broad aster.

SS: You Justly worked with Orson We-

PW: I worked eventually with Orson but before that I worked with his friend and Mercury Theater player Joseph Cotton on CAVALCADE DE AMERICA, I d worked an earlier show with Gregory Peck, It was KEYS TO THE KINGDOM At one time they wanted me to play a teenager, the daugater of a governorbut I kept wanting to sound like a leading lady I just wouldn't give int The director kept saving, "You've got to sound like a teenager. Miss Webber"-and, of course, I knew how to do t but I wouldn't So at the end of the day-this was my first really big roleat the end of the day, they said, "We re sorry, but if you can't sound like a teenager we'll have to replace you " And they did! It broke my heart! I thought I was finished. Then I won an audition at NBC and got the lead of ilsa the Ingud Bergman role—in CASABLANCA.
From that point on I got lots and lots of work, I worked almost all of the dramalic radio series that came out of Hollywood

SS: At about the same time in the mid forties, you had some small roles in monies, foo-PW: Yes, my first movie at that time was HER ADVENTUROUS NIGHT in 1946 1 played a cockney maid and I was scared to death! (Laughs) One time the director said to open the door and I wasn't quite sure what that meant was that the same as saying "action "or what? The whole thing was so new to me, and nobody had shown me how you make movies or what it all meant. I remember thinking the producer was a very nice man and I enloyed the experience, but I've never seen the film and probably it's nest as well!

55: You finally got your chance to work with your idol, Orson Welles, when you made

the film MACBETH PW: Time magazine had just given me a big write-up. They listed all the shows that I was working on and that I wasn't yet 21 and all that, it helped my career very much in radio I had done two of Orson's MFRCURY THEATER ON THE Alk radio shows, and I was work ing on a soap opera when I got a phone call from Dick Wilson He said "Come over to Republic Orson Welles wants to meet with you." He told me it was going to be for Lady MacDuff in the picture. When I went to see Orson, he was dressed in a kind of lounging pajama, a

"I don't think I've ever met a genius other than Orson Welles. He was such a genius that the air on the sound stage -and you would not even know he was there-but all of the sudden everything would change like a crack of lightning when he'd walk in the door. His voice could silence everyone. He would shout ,'Shortyl' Shorty was his midget whom he had waiting on him all the time. When he bellowed out 'Shorty!' everyone would stop in their tracks!"

white outfit is a r vection booth looking at film and he had me read for him Well I had fallen asleep under a sunlamp- I was so exhausted, because I was doing something like 21 shows a week, but a thought for some reason that I must look good for Orson, that I must get a rosy look on my face So I used a sunlamp and I d faller asleep under the lamp Well, my face was all swollen, but it turned out that it didn't matter. He had me read, and he said, "That's it! That's brilliant! That's exactly the reading I want! Go downstairs and record it right now!" So I did, and then we had to act to the recording-the voice coming back over the loud speaker when he shot the witches' voices I did them with a Scothish accent and with a mid Alaptic accent. We kept doing them over and over and over! Also, he was sending back film from other things he was doing. He had me loop the entire leading role for Valentina Cortese for the film BLACK MAGIC I played her voice for her first starring role in America. (Laughs) I did her voice all the way through her role opposite Orson Welles. Then he was sending in other stuff that I dubbed and looped for him. Oh I just adored him 55 Was he a difficult man?

PW No Not with actors, no He was a genius, I don't think I've ever met a genrus other than Orson Welles. He was such a genius that the air on the sound stage-and you would not even know he was there-but all of the sudden everything would change like a crack of lightning when he'd walk in the Juor His voice can d silence everyone He would shout "Shorty!" Shorty was his midget whom he had waiting on him all the time. When he bellowed out "Sharty" everyone would stop in their tracks! He was brilliant and so far ahead of his time -and so unappreciated, struggling all the time for money. He lost we ght while we were working on MACBETH. We only had 21 days of actual shooting and he went through about six sezes of clothes. He went on a Chinese food kick and ate nothing but Chinese food for the whole 21 days There are two or three versions of MAC-BETH. He never liked the one that the studio edited without him. He was definitely someone who comes along maybe once every 200 or 300 years. He really was tan as it. I would have given

anything to have worked onscreen with blm more. We were working under such extreme difficulties with that movie He had made a bet with Herbert ! Yates, the head of the studio that he could match HAMI ET, the purpose that Laurence Ohvier had just done, and that he could do it in 21 days.

SS. You be worked with some pe a prolific directors, such as Alfred Hie has an THE

WRONG MAN

PW. Yes, and later Hitchcock called for me when he was doing THE BIRDS, but my agent at the time had gone back home to his tather's funeral and didn t leave any message as to how I could be reached So for about three weeks they tried to reach me and gave up because my agent just kept staying back in Indiana Nobody told me that Hitchcock was trying to get me, so my experience with him was just that one film SS: And how was the experience? PW: We got along very well. He was quite

think he just enjoyed shocking people and get-ting everybody riled SS: Henry Funda starred IN THE WRONG MAN

PW: Oh he was wonderful! He was very relaxed and would fall asleep between shots He be reved that one should fall asleep rather than get tensed up by watching them getting everything set up He told the that was the best thing-learn to fall asleep, try not to get ex cited about everyhing However. for the scene that I was in Hitchcock kept tell ng me to Keep the fear up, keep the adrenaline

op, keep that going, don't drop it!" So 1 didn't have a chance to relax! (Laughs) SS. It is a very intense

PW: The one thing I really liked doing was the first of

the DRAGNET TV shows It was the secand episode that fack Webb to course I d done the radio series or at I played Ma Friday on the radio sh . I was on it about every other week playing something or other. When lack began the TV series, I was living in Japon 1 had left to marry a ductor who was with the Atomic Bomb Casualty Com mission over there lack had been writing to me that he was about to so on TV, and he said, "Oh, I wish to hell that you were here to wing it with us, babe." So when I told him I was coming back at Christmas, he sayed one of the





Peggy Webber (pictured on Page 63 with the voices and all the characters. Edna Dan O'Herlihy in Orson Welles' 1948 Best was in the booth with Mercedes production of MACBETH) often ap- McCambridge, but I didn t know they peared opposite the world's greatest were there-I only knew I was audidetectives on radio's THE NEW AD. tioning for someone. They all came out VENTURES OF SHERLOCK HOLMES at the end and they just made me feel (TOP LEFT, with Basil Rathbone and so wonderful! Edna Best was direct-Nigel Bruce) and on radio and TV's ing SHERLOCK HOLMES and she DRAGNET (ABOVE LEFT), with Jack Mercedes McCambridge said, "You'll Work for me." And Webb and Ben Alexander.

father complained bitterly that I was runn ng the car battery down! We were out in the middle of the desert and it was pretty frightening because at night, when the show came on, I d have to sit out there and hear the howling of the coyotes! Finally, my mother and I moved to Tucson My father followed a few months later When I got to Tucson, I went to the local radio station and showed them all my scripts. They were quite impressed! I was about 14 by that time. They put me on! I worked on the staff as an announcer and they allowed me to put together a dramatic program, which played on Sundays. We did a half-hour on Sundays spon sored by the Tucson Light and Power Company. By this time I had worked out an act that I did-a one-woman show! (Laughs) I did impersonations of famous movie stars. My teachers at high school got to work and called all the classes in and they had me appear before all the English classes and also at

the assemblies to the gymnasium Out of that I got a schol arship from a man who taught radio technique and engineering. I starred in many of the plays at high school and graduated as the senior speaker. I was 16 when I graduated My father had died a few months before, so my mother and I went to Los Ángeles-that was as tar as selling the old car would take us. The war had just started and we got on a train and sat on our suitcases because, naturally, all of the seats were taken by the soldiers. I

had wanted to go to New York, but we didn't have enough money to get there, so when we arrived in LA we both went to work.

SS Did you pursue your radio career in

Los Angeles?

PW: My mother had never worked betore, and-outside of working in radio-I had only worked as an usher in the movie theater in Tucson, so I hit Sunset Boulevard in Hollywood-anyplace there were studios-and knocked at all the doors. I walked up and down and went into all the buildings, wherever I thought there might be some theatri cal productions going on. I didn't know what the heck I was doing, but I just looked at the index in the lobby and would go to those offices and ask if they were doing radio Finally, my break came with CBS I auditioned with my one-woman show, doing all be a big star."

SS: You must have been thrilied!

PW: I was only 16, so it really was such a big thrill that this should happen. I was hired for the SOUTHERN PACIFIC RAILWAY SHOW I played a 12-yearold traveling across country by herself on a train, and the show was about her experiences. When I got my check I wanted to mail it back it was such a kick to do, I didn't want the money! (Laughs) Then Edna Best put me on SHERLOCK HOLMES with Basil Rathbone and Nigel Bruce and I thought I'd died and gone to Heaven! They locked us in at the studio and I got to spend the entire day with them, and I thought, Oh, my word Here I am locked in with these wonderful actors!

SS: What was it like to work with Rath bone and Bruce?

PW: Oh, wonderful! Just wonderful! They always teased one another, even when we were on the air. Well, they both had such tremendous senses of humor. When we were on, Nigel Bruce

would add all kinds of mumbling and extraneous noises. Poor Basil Ratabone would be trying to play his scene, to wrap up the mystery and reveal the killer, which always involved a lot of difficult dialogue, and Nigel would just have the time of his life making all these little noises-these gurgles and bargles-and doing everything under the sun to throw Basil off. When the show was over, Basil would look daggers at him! (Laughs) He'd just glare at h.m and say, "Well, are you satisfied?" They had a great sense of humor about it, though, and they just loved to see how they could trip each other up while they were broadcasting. SS: You finally worked with Orson Welles

PW: I worked eventually with Orson, but before that I worked with his friend and Mercury Theater player Joseph Cotton on CAVALCADE OF AMERICA. I d worked an earlier show with Gregory Peck. It was KEYS TO THE KINCDOM At one time they wanted me to play a teenager, the daughter of a governorbut I kept wanting to sound like a leading lady. I just wouldn't give in' The director kept saying, "You've got to sound like a teenager Miss Webber"-and, of course, I knew how to do it, but I wouldn't. So at the end of the day-this was my first really big roleat the end of the day, they said, sorry, but if you can't sound like a teenager we'll have to replace you " And they did! It broke my heart! I thought I was finished. Then I won an audition at NBC and got the lead of Ilsa-the Ingrid Bergman role—in CASABLANCA From that point on I got lots and lots of work; I worked almost all of the dramatic radio series that came out of Hollywood.

SS: At about the same time, in the mid forties, you had some small roles in movies, too. PW. Yes, my first movie at that time was HER ADVENTUROUS NIGHT in 1946. I played a cockney maid and I was scared to death! (Laughs) One time the director said to open the door and I wasn't quite sure what that meant was that the same as saying "action "or what? The whole thing was so new to me, and nobody had shown me how you make movies or what it all meant! I remember thinking the producer was a very nice man and I enjoyed the experience, but I've never seen the film and probably it's

just as well! SS: You finally got your chance to work with your idol, Orson Welles, when you made

the film MACBETH.

PW: Time magazine had just given me a big write-up They listed all the shows that I was working on and that I wasn't yet 21 and all that, it helped my career very much in radio. I had done two of Orson's MERCURY THEATER ON THE AIR radio shows, and I was working on a soap opera when I got a phone call from Dick Wilson. He said, "Come over to Republic Orson Welles wants to meet with you." He told me it was going to be for Lady MacDuff in the picture. When I went to see Orson, he was dressed in a kind of lounging pajama, a "I don't think I've ever met a genius other than Orson Welles. He was such a genius that the air on the sound stage—and you would not even know he was there—but all of the sudden everything would change like a crack of lightning when he'd walk in the door. His voice could silence everyone. He would shout ,'Shorty!' Shorty was his midget whom he had waiting on him all the time. When he bellowed out 'Shorty!' everyone would stop in their tracks!"

white outfit that comes from Mexico. He was very relaxed. He was up in the projection booth looking at film and he had me read for him. Well, I had tallen asleep under a sunlamp. I was so exhausted, because I was doing some-thing like 21 shows a week, but I thought for some reason that I must look good for Orson, that I must get a rosy look on my face. So I used a sunlamp and I'd fallen asleep under the lamp. Well, my face was all swollen, but it turned out that it didn't matter. He had me read, and he said, "That's it! That's bri liant! That's exactly the reading I want! Go downstairs and record it right now!" So I did and then we had to act to the recording—the voice coming back over the load speaker—when he shot the film. He also had me doing the witches' voices. I did them with a Scottish accent and with a mid-Atlantic accent. We kept doing them over and over and over! Also, he was sending back film from other things he was doing. He had me loop the entire leading role for Valentina Cortese for the film BLACK MAGIC. I played her voice for her first starring role in America. (Laughs) I did her voice all the way through her role opposite Orson Welles. Then he was sending in other stuff that I dubbed and looped for him. Oh, I just adored him! SS: Was he a difficult man?

PW: No. Not with actors, no. He was a genius, I don't think I've ever met a genius other than Orson Welles. He was such a genius that the air on the sound stage—and you would not even know he was there but all of the sudden everything would change like a crack of lightning when he'd walk in the door. His voice could silence everyone. He would shout, "Shorty!" Shorty was his midget whom he had waiting on him all the time. When he bellowed out "Shorty" everyone would stop in their tracks! He was brilliant and so far ahead of his time-and so unappreciated, struggling all the time for money. He lost weight while we were working on MACBETH. We only had 21 days of actual shooting and he went through about six sizes of clothes. He went on a Chinese food kick and ate nothing but Chinese food for the whole 21 days. There are two or three versions of MAC-BETH. He never liked the one that the studio edited without him. He was definitely someone who comes along maybe once every 200 or 300 years. He really was fantastic! I would have given anything to have worked onscreen with him more. We were working under such extreme difficulties with that movie He had made a bet with Herbert J Yates, the head of the studio, that he could match HAMLET, the picture that Laurence Olivier had just done, and that he could do it in 21 days.

SS' You've u orked with some very prolific directors, such as Aifred Hitchcock on THE WRONG MAN

PW: Yes, and later Hitchcock called for me when he was doing THE BIRDS, but my agent at the time had gone back home to his father's funeral and didn't leave any message as to how I could be reached. So for about three weeks they tried to reach me and gave up because my agent just kept staying back in Indiana. Nobody told me that Hitchcock was trying to get me, so my experience with him was just that one f.lm SS: And how was the experience?

PW: We got along very well. He was quite charming to me and very rude to others. He referred to his actors as cattle. I think he just enjoyed shocking people and getting everybody riled

up SS: Henry Fonda starred m THF WRONG MAN PW. Oh, he was wonderful! He was very relaxed and would fall asleep between shots. He believed that one should fall asleep rather than get tensed up by watching them getting everything set up. He told me that was the best thing—learn to fall asleep, try not to get ex-cited about everything. However, tor the scene that I was in, Hitchcock kept telling me to "Keep the fear up, keep the adrenaline up, keep that going, don't drop iti" So I didn't have a chance to relax! (Laughs) SS: It is a very intense

scene.
PW: The one thing I really liked doing was the first of

the DRAGNET TV shows. It was the second episode that Jack Webb did. Of course, I'd done the radic series earl.er. I played Ma Friday on the radio show; I was on it about every other week playing something or other. When Jack began the TV series, I was hiving in Japan. I had left to marry a doctor who was with the Atomic Bomb Casualty Commission over there. Jack had been writing to me that he was about to go on TV, and he said, "Oh, I wish to hell that you were here to wing it with us, babe." So when I told him I was coming back at Christmas, he saved one of the









LEFT: Peggy Webber had a small but vital role as the woman who mistakes Manny Balestrero (Henry Fonda) for a thief. Unfortunately, she's fingered THE WRONG MAN (1956). CENTER: Playing a typical nuclear family in THE SPACE CHILDREN are Peggy Webber, Johnny Crawford, Adam Williams, and Michel Ray RIGHT: Even SPACE CHILDREN have parents. This bunch includes (between Williams and Webber) former child star Jackie Coogan, who would soon allow his career to Fester.

shows that I'd liked doing on the ra dio. It was "The Big Mother," about a woman who steals a baby. We shot it before Christmas-right after Barton Yarborough, who played Jack's partner, died, it seems to me. He played Sgt. Ben Romero.

SS: That must have been an extremely difficult time for the show.

PW: Well, Barton had died and they had picked Barney Ph.llips to replace him. Barney played the sidekick, sort of as a fill in, and then he was replaced. "The Big Mother" ran in reruns for about five years, but when the show went into syndication they didn't show that episode anymore because it didn't have Ben Alexander, who became the new sidekick, in it. So the one I like appears to be lost! I remember we stayed up all night long filming it. Julie London, who was married to Jack, brought us baskets of food for dinner and breakfast and lunch. I recall I had to do my own makeup, and it was the only time I ever felt it was done the way it ought to be done. It was a great experience? We had a wonderful cameraman, whose last name was Coleman. Jack was in my corner and wanted me to be filmed right. If you don't have the cameraman and director working for your good, well, then, you might as well forget it SS: You were with DRACNET from the very

beginning in radio, and through each version on television

PW: I was, yes. Jack told me I was his lucky rabbit. He called me "Ma" because of my being Ma Friday. I played

an old lady, but I was in my early twen ties when I began playing her. Oh, Jack used to get such a big kick out of that! (Laughs) He used to live with his mother until he got married. I think, and I was still living with my mother when we started the radio show. We had these examples of everyday life to draw on and he just loved it. He'd stand there with the tears rolling down his facewe'd be on the air and I'd look up and he'd be dying with laughter

SS. When the show was revived in the six-

ties, you guested again.

PW: Yes, I did several episodes. I finally came back from Japan in 1955 and went to work again. I had to start my career over about three different times during my life! I began working on lots of television shows. I was also raising little babies and staying up all night to learn lines and trying to wash diapers and do bottles and all of that, and hoping I could get a babysitter in the morning and hoping I could get to the studios by 6.30 in the morning. (Laughs) Then I started my theater in Rustic Canyon in 1957. All the big stars worked in my theater and it was even written up in TV Guide It was very successful! We ran for about 10 years. At the end of that time, I switched over to the LA Shakespeare Repertory; that was the group that we became. The city was going to build me a theater to do Shakespeare, but my husband decided that he didn t want to be marned to someone who was so busy doing theater. He asked for a divorce and told me he was going to

take the children if I didn't give it all up. So that sort of sank me for awhile Then I opened a restaurant and called it New Hope Inn. I kept a little dinner theater atmosphere going. We sold art in a gallery and we had a bar and we did theater in a little alcove. That allowed me to keep my finger in, but I was also able to be home with my children I did that for about three years, and we got great notices. Then I moved on up to the central coast to get away from the lawsuits that my husband kept bringing me into. I couldn't take it anymore, so I took the children and moved. It was a better environment for them; it was a more wholesome atmosphere. I ran dinner theater up there on the weekends I didn't perform, my self. That went on until about 1978, My children were pretty much on their own by then, going to college and so on Then I was invited to go to Ireland to star in a play. My youngest child was about 18 and he was at the university and so I went on ahead and developed my career aga.n

SS: You also married again, to actor Sean McClory

PW: Yes, we married in 1983, but I had known him since about 1946 when he first came to this country. We had worked in a lot of shows together.

SS: In addition to your early TV work, you made JOURNEY INTO LIGHT in 1951. You played the alcoholic wife of a minister

PW: I've never seen that picture. I think it's probably just as well! It has Sterling Hayden and Viveca Lindfors and

LEFT This rare publicity still of Peggy Webber and John Hudson lends credence to the theory that the original tille of THE SCRTAMING SKULL (1958) was THE FLAPPING MERCEDES. Then again, we could be making up the whole thing. CENTER: Jenni Whitlock (Webber) is confronted not by THE SCREAMING SKULL, but by a ghost. RIGHT: Jenni Whitlock is confront not by a ghost, but by THE SCREAMING SKULL.







ESS WHO'S COMING TO

CHILER

THIS WINTER?...AND IT'S NOT SANTA!

SEE DOUG BRADLEY AND MANY OTHER CHILLER GUESTS AT OUR NEW JANUARY CONVENTION AT THE MEADOWLANDS SHERATON



W. CHILLERTHEATRE. C

Thomas Mitchell; it has quite a wonderful cast I didn't feel comfortable in that picture, though. I'd never been drunk in my life and so it was something that I needed to experience, I think. Today I would play the role very differently, because I've been drunk a few times since then (Laughs)

SS: Then you were in SUBMARINE COM-

MAND, with William Holder..

PW: I enjoyed that one and felt com fortable with John Farrow as the direc tor, he did a very commendable job. He was an objectionable man to be around, but he was a good director

SS: How do you feel about THE SCREAM-ING SKULL?

PW: It has all the right ingredients, but I don't know-t needed some smooth ing out Alex Nicol put it together. I had worked with him previously. He said it was going to be a remake of REBECCA. (Laughs) He had written it so that it was disguised. He'd be doing what was basically the Judith Anderson role, but he'd be playing the dim witted gardener rather than the wicked housekeeper. It all sounded } very interesting. I was looking for ward to it, because Alex was in our theater group and he worked the way that all of us were working, with that kind of method style of acting. We rehearsed for one week as if it were a stage play. Then, when we shot pher, but they didn't reshoot when cluding playing peek-a-boo! there were errors and mistakes! They just let it go on! (Laughs) I saw it recently for the first time since we did it. I was horrified to see that my hair, which was sprayed down with like lacquer, got under John Hudson's nose when he was making love to me. It made it look like he had a Hitler mustache! I thought, "Oh, my gosh, they let this go! Why didn't they reshoot that scene?" It was so ridiculous, little things like that But I thought it was a great attempt. Alex tried very hard, he was very interested in becoming a film director and so he was setting this up as a sort of trial balloon for himself. It never got released properly, though.

SS: Despite everything, it does have a cer-

tain atmosphere

PW. It does. It almost was there. It was filmed at the Huntington Hartford Estate. It had been the home of Huntingon Hartford. I guess he and his wife had divorced and so it was standing idle at the time

SS. What do you remember about your leading

man, John Hudson?

PW. Well, I felt he did a good job, actually. I thought he was a good actor, but we didn't really have very much on the personal side-I mean we didn't talk, as I recall. We didn't really get to know each other. We had a very short shootmg schedule? It was bang bang, gang, trying to get that thing done

SS. Also in 1958, you made the sci fi film THE

SPACE CHILDREN

PW: Oh, yes! Well, that was for William Alland, the producer, who had worked with Orson. A lot of work came to me through Orson William Alland put me in THE SPACE CHILDREN, which I was delighted to do for him, because we had worked together before on MAC BETH Again, I never felt comfortable, because we were on the beach and they would do my hair in the morning and get it all curled and waved and every-thing, and then we'd head out to the beach and the fog would roll in. My hair would just go straight! (Laughs) So they pulled it back in a very severe bun to keep it from fly.ng around! It was not a part that really did anything for me or made me feel inspired, and the picture itself was rather ridiculous.



it, we had Floyd Crosby, the fellow The military and the parents of THE SPACE doing various cartoons. But since I ve who was the cameraman on HIGH CHILDREN (that's Peggy Webber in the been producing and direct ng my own NOON and who had won an Academy alarming stripes) are forced to commit hor series and writing them. I we'te many Award He was a very fine photogra rifying acts by the devious little nippers, in of my own shows I don't have time

> SS: It didn't offer much opportunity for the adult stars. You were quire convincing, however, playing a worried parent.

> PW: Well, I had little kids at that time. (Laughs) It was nice to do a film with William Alland as the producer, though, and that was the main reason I did it He had played the reporter whose face you never saw in CITIZEN KANE, by the way.

> SS. How was it working with so many pre-

cocious child actors?

PW: Oh, it was very easy. It was pleasant. Jackie Coogan was in that film, too, and I had admired him so when he was a child actor Michel Ray and Johnny Crawford played my two sons. I had done a couple of television shows where Johnny Crawford played my son, and had gotten very good notices, both he and L

SS. You ve always been active. What are you

working on currently?

PW: Now I have the California Artists Radio Theater. Many of the people who were with me at The Rustic Canyon Theater were with me at the beginning of CART, which I began about 15 years ago. We do 90-minute shows, most of which are three-act plays or adaptations of great books and literature. National Public Radio has played a large percentage of our snows. We play them all locally on the public radio station here. This past summer we did all of our MYSTERIES IN THE AIR with comedians. I had Jo Anne Worley, William Windom, and Charlotte Rae. A lot of comedians came to do serious parts and it gave a whole different twist to the mysteries. In a way, it brought them up to date and made them very timely. SS: What other TV work have you done?

PW: I did an I SPY episode with Bil Cosby and Robert Culp. That was a part that I enjoyed; I was very proud of it. And I worked a lot with Lee Marvin and did a live television show opposite him. He and I also did THE M SQUAD. I also did a live series in 1948 or 1949, called TREASURES OF LITERATURE. I wrote it and directed it and often starred in it. A lot of radio people worked on that senes-Jeanette Nolan, Marvin Miller, and Lou Krugman-and some movie

people, too, including Jane Darwell and Walter Huston, Walter actually never was on camera, but he came to be a part of what was going on He said he was learning how to perform in tele-vision. We won one of the early Academy of TV Arts and Science Awards. It wasn't called and Emmy yet; I think the next year they gave Emmys, but

that year it was a citation.

SS: You also did voice work on some Satur-

day morning cartoons.

PW: I did the SMURFS! (Laughs) I did Flderberry on THE SMURFS and some other characters. I was called as a free lance voice for almost six years, for much else. I did recently dub the mother of Nicholas Cage in 8MM They had added some dialogue for her. It was really a comedy character. Cage is running around with a machine gun and she's calling him sonny and honey and darling and stuff

SS: Most of your fans know you for THE SCREAMÍNG SKULL and THE SPACE

CHILDREN ...

PW: Oh, my gosh! My gosh, that's ter-

rible! (Laughs)

but you have realty done a wide range of other work

PW: Well, some of the things in radio I really felt were the highlights of my career. However, "The Big Mother" episode of DRAGNET is probably the best thing I ever did on TV. I'm really pleased with some of the snows we're doing now on CART. We've won 24 awards and I've won 21 or 22 as producer/director We've worked with David Warner—he is one of my favorite actors. He appeared in TITANIC. We just did THE LIFE OF EDWIN BOOTH with him and, of course, we did MACBETH with him and I won a double Gold from the Corporation for Public Broadcasting for adapting/directing/producing it SS: MACBETH again, eh?

PW: When I got my award, I wanted to say in my speech, "It's been 50 years since I worked with Orson Welles in MACBETH, and I've had a few years

to think about it!"

DIAL H FOR HITCHCOCK

Continued from page 27

amiable nothings. Perhaps the notion of the MacGuffin (of which the film itself arguably has several) went to his head?

As for what may be the absolute highlight of the collection, STRANGERS ON A TRAIN (1950) in both its release and preview (previously labeled "British") versions, again only a commentary track lets the DVD down. This time, several people contribute to the track, the most engaging of them being biogra pher Andrew Wilson discussing Pat ricia Highsmith and her novel (Otherwise, it becomes a boring mishmash) Highsmith wrote about a world gov erned by coinc dence and the irrational. In turn, she felt affinity with her villains, who dated to commit "Nietz-schean" crimes to demonstrate "superiority"-which raises serial questions. Highsmith's outlook suggests she'd watched such Hitchcock films as SUSPI CION and ROPE, but doesn't it also ant.cipate the moment in NORTH BY NORTHWEST when Thornhill (Grant), already facing charges that range from drunk-driving to murder, is shown ex iting an airport door marked "Entrance Only?" (Shortly, he'll say, "I never felt more alive!") That is, doesn't NORTH BY NORTHWEST represent the ultimate in "subjective technique," making the audience's exhilaration what counts? Isn't Thornhill himself just another MacGuffin, onto whom we project our own desires and fantasies?

If so, STRANGERS ON A TRAIN logically follows STAGE FRIGHT, and both mark a transition in Hitchcock's way of storytelling. In a separate appreciation included on the STRANGERS DVD, an admiring M Night Shyamalan notes that we come away from the film chortling, "I just saw a movie about murder, and enjoyed myself!" Thus, Bruno Anthony (Robert Walker), full of wild schemes for harnessing the life force or flying to the moon, may be a not-so-distant relative of the gray-suited Thornhill!

Recently, Hitchcock devotee Stephen Rebello told me apropos STRANGERS ON A TRAIN that its director had been interested in the life of tennis star "Big Bill" Tilden, Suddenly, Hitchcock's first preference for an actor to play the film's hero Gay Haines-namely, William Holden-made sense to me. For if, in a film about "doubles," Guy is the alter ego of flamboyant Bruno (and vice versa), then macho Holden might indeed have made an excellent foil for Robert Walker and his fiercely campy performance. Tilden, too, had been a macho type but secretly gay and, sadly, a pederast. In the end, Hitchcock had to settle for Farley Granger playing Guy. The STRANGERS ON A TRAIN documentary, in which Granger appears, makes clear that obtaining Walker from MGM cut into the film's budget. Granger and costar Ruth Roman were relatively inexpensive Warners contract players. Though Granger was himself gay—something Hitchcock knew when casting him in both ROPF and STRANGERS ON A TRAIN—he wasn't the strong type that ideally Guy should have been

(So what of the casting of Montgomery Clift in I CONFESS? I'm convinced that Hitchcock, who admitted to biographer John Russell Taylor a sublimated gay side in himself, felt that Clift could best convey the spirituality of the role while being true-to-life.)

Practically everything about these DVDs is first class. My only regret is that UNDER CAPRICORN (1949), a personal favorite, didn't make it into the Collection For Scarlet Streeters, there are special attractions. Actors Kasey Rogers/Laura El.iott (see Scarlet Street #38) and Jack Larson (Scarlet Streets #5 and #14) appear in a couple of the documentaries. Rogers discusses her role as Miriam in STRANGERS ON A TRAIN and even has a featurette to herself describing "The Victim's P.O.V." Jack gets to recall a youthful meeting with Monty Clift in the Warners commissary, one of them dressed in a sailor suit, the other as a priest

ALFRED HITCHCOCK:
THE SIGNATURE COLLECTION
Warner Home Video—\$99.92
FOREIGN CORRESPONDENT
MR. AND MRS. SMITH
SUSPICION
STAGE FRIGHT
I CONFESS
DIAL M FOR MURDER
THE WRONG MAN
NORTH BY NORTHWEST (reissue)
Warner Home Video—\$19.97 each
STRANGERS ON A TRAIN
Warner Home Video—\$26.99

HEY-Y-Y-Y, ABBOTT!

Continued from page 31

absurd. Nevertheless, Dear Boris acquits himself well, and delivers the funniest line in the picture—"You're going to commit suicide if it's the last thing you do!" The highlight here is the film's closing sequence, with the true killer stalking Freddie in a cavern with a bottomless pit. The sequence is very well executed and features one of the best and most elaborate sets ever used in an Abbott and Costello comedy.

Although the team made four service comedies, ABBOTT AND COSTELLO IN THE FOREIGN LEGION is the only one to put Bud and Lou (as wrestling promoters Bud Jones and Lou Hotchkiss) in actual combat -with predictably wacky results. ABBOTT AND COSTELLÓ MEET THE INVISIBLE MAN (1951) is a somewhat atypical feature, with more sight gags than usual and very little verbal interplay Nevertheless, it ranks as the second funniest of the "Meet the Monsters" movies, trailing only the sublime MEET FRANKENSTEIN Bud and Lou play detectives Bud Alexander and Lou Francis (their surnames are their actual middle names), seeking to



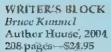
clear the Invisible One (Arthur Franz) of a murder rap. Lou's appearance in the boxing ring, with an unseen "helper" is a showstopper—and it's a nice touch to include a photo of Claude Rains as the inventor of the invisibility formula.

COMIN' AROUND THE MOUNTAIN (1951) is one the team's weaker overall efforts, but it includes some splendid moments. Theatrical agent Al Stewart (Abbott) and entertainer Wilbert McCoy (Costello) travel to Kentucky when they learn that Wilbert may be the heir to a hidden hillbilly fortune, and become entangled in a century old blood feud In one fall-down-laughing sequence, Wilbert visits a country witch (Margaret Hamilton) in order to procure a love potion. Park Avenue Hillbillie Dorothy Shay (as W.lbert's kissin' cousin Dorothy) belts a few tunes, and Glenn Strange (Frankenstein's Monster him selfl) turns up as rival clan leader Devil Dan Winfield, LOST IN ALASKA runs along very (perhaps too) similar linestransplanting the team (as firemen Tom-Watson and George Bell) to a far flung locale and .ampooning local customs The climactic dog sled chase is fun

Most critics rank ABBOTT AND COS-TELLO GO TO MARS (1953) among the team's worst films, but it actually has a lot going for it. The plot, in which janitors Lester and Orville (guess who?) accidentally blast themselves into outer space while sweeping out an experimental rocket, is silly and scatterbrained -but so what? This is one of the team's most imaginative efforts. It moves like lightning and features some hilarious set pieces. The sequences of the rocket in flight (traveling through New York/New Jersey's Lincoln Tunnel, making the Statue of Liberty duck) are more impressive than the special effects scenes found in most of the era's straight sci-fi pictures. The title is another misnomer, though, since the team actually travels to Venus'

As with the previous two sets, Volume 3's eight films are offered on two double-sided DVDs (two films per side) The transfers are up to the high standards set by the earlier entries Bonus features are limited to some production notes and the theatrical trailers for some—but not all—of the films

The Scarlet Street Review of Books



Bruce Kimmel puts his talent for evoking the past, utilized so winningly in his nostalgie Benjamin Kritzer trilogy, to a sinister new purpose in Writer Block, a witty, disturbing murder-mys-

tery set in the late 1960s.

Broadway is the setting, and the plot revolves around a new musical callen BUS AND TRUCK, a sort of KISS ME KATE combo, of backstage antics and show-within-a-show. The year is 1969. We follow the first reading of the script (at which the librettist, songwriter, producer, director, and cast all realize that, while the first act is socko, the second is a lox) to rehearsals in the Bronk, then on to out-of-town tryouts in New Haven and Boston, back to Manhattan for previews, and finally to opening night-where producer Conrad Ballinger steps out on the stage during the curtain calls and dramatically proclaims that a key member of. the BUS AND TRUCK production team is dead

Sound familiar? Producer David Merrick did just that very thing on August 25, 1980, when he announced to the stunned cast and opening night sudience of 42ND STREET that the show's charcographer and director, Gower Champion, bud died: Ah, but here's the catch. Champion died of a rare blood rancer, the novel's decedent dies in a fire, the tragic result of fall-

At the smash opening night of 42ND STREET (1980), publicity-mad prodirect David Merrick announces that director/choreographer Gower Champion had died earlier in the day, A fictionalized version of the notorious incident figures in Bruce Kimmel's novel Writer Block



ing asleep with a lit cigarette. That's what the police say, anywey, but librettist Arthur Myerson begins to ponder, and what he ponders is whether the much-loathed, sexually masochistic victim-who threatened Ballinger with the disruption of the show, who seduced and harassed both chorus girl Allison and chorus boy Eddie, who fought bitterly with director Calen

Chapman was murdered.

The events that take place in Writer's Block are a dizzying, exhilarating blend of fact and fiction, Calen Chapman.is, of course, based on Champion (with a flash of Fosse). BUS AND TRUCK's veteran stars Mary Masters and Robert O'Brien recall Mary Martin and Robert Přeston, who actually costagred on Broadway in I DOI I DO! (1966). Song writer Stanley Sherman is bort of an ven Stephen-namely, Sondheim and Schwartz-but it's Arthur Myerson who, like Soudheim, loves to play games. Arthur also loves to write song parodies, including one for a musical version of PSYCHO (sung to the tune of "I'm Lovely" from A FUNNY THING HAPPBNED ON THE WAY TO THE FORUM): -

I'm Psycho What Lam is Psycho I'm a little Psycho in my head You don't want to shower Or within the hour ! You Il be dead

The novel's murder isn't based on an actual crime, but so vividly does Kimmel bring the period to life, so deftly does he weave imaginary events with genuine theater history Mary Martin's difficulties remembering her lines, stephen Schwartz's conflict with Bob losse during the 1972 production of PIP-PIN, David Meerick's shocking revelation that even the most learned show big afielonado will wonder how the news of a brosk young Broadwayite's fiery finish ever escaped his knowledge.

Writer's Block is extraordinarily clever throughout, but never more so than when Kimmel performs some theatrical sleight of liant in a manner that's positively Hitchcockian. The Master of Suspense, who in such classic screen thrillers as THE 39 STEPS (1985), STAGL FRIGHT (1950), and TORN CURTAIN (1966) explored the ever deceptive world of the theater, would have smiled. And so will.you.

Richard Valley

LOVE AND THE POWER

I Eidemak Universe, 2004 474 pages \$25.95

It s'no longer a surprise hasn't been for years and years—that crime is big business. Nor is it news, particularly with the world in its current state and "vital interests" calling all the political shots, that big business is a crime. Nevertheless, the new thriller from |. Eidemak, Love and the Power (2004), puts so sufficient a number of new spins on . the old, old story that everything old scems new again.

Criminal John Forbes begins tris career as a petty thiof, moves "up" to drug dealing, and then achieves his dream by acquiting Higgins Investment in the City of London He now controts a company that offers him what he's always craved—power with which to take over-smaller companies and build an empire. With Higgins Investment, he also acquires disgraced industrialist Erick Elgberg, who aids him in his climb to the top, and artist Mona Hobson, who becomes his lover and aids hum in his climb to the bottom

So successful are Forbes and Elgberg that they attract some unwelcome attention from the law. And with a traitor in their midst, the possibility that Forbes entire empire may collapse looms large Lintil Elgberg comes up with a way out, paving the way for the conclusion of this deft thriller.

- Drew Sullivan

LORD RUTHVEN THE VAMPIRE

John William Polidori, Charles Nodier, Eugeste Scribe, and Frank J. Morlock Black Coat Press, 2004

246 pages \$20.95

THE RETURN OF LORD RUTHVEN

Alexandre Dumas Black Coat Press, 2004

246 pages \$20.95

With Dracula all over Starlet Street this issue, if's as well to recall an earlier literary vampire Tuthless Lord Ruthven, created in 1816 by John Polidori on the very night that Mary Shelley conceived of Frankenstein.

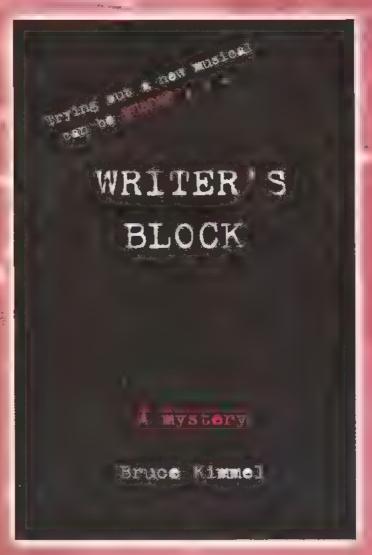
These two volumes present Policon's original story. The Vampire, a fresh take on the character by Lord Byron, Charles Nodier's 1820 stage version, Eugene. Scribe's 1821 yaudeville spoof, an 1851 sequel to the novel by Alexandre Dumas and two new stories by Frank J. Mor lock, in one of which Ruthven meets Dracula and Sherfock Holmes.

-Drew Sullivan

Trying out a new musical can be

...a witty, disturbing murder mystery...a dizzying, exhilarating blend of fact and fiction, Writer's Block is extraordinarily clever throughout.

> Richard Valley Scarlet Street



Available at bookstores everywhere, and at amazon.com, barnesandnoble.com and other online bookdealers. Signed copies available at www.writersblocksite.com





Y MOON* (1953) Richard Crane, Sally Mansfeld Another entertaining Rocky Jones adventure. Two pursaring moons, connected by a strange, "atmesphere chain," wage are against each other. Rocky and his crew try to intervente. Lots of pace staps, Not bad. (Smrt. DVD fram #50280_V-N5 fram #5028 THE MAGNETIC MONSTER* (1853) Richard Certson, King

Consorts, Jean Byron, Harry Ellerbe, Lee Brita Byron Faulger. A fone wolf nuclear scentist revents a new magnetic stemant that draws energy from everything around it. Unless stopped: it will eventually grow and grow until it destinys the cartist. One of the best early Sts schi-filtims. Highly recommended. 16mm. DVD Hom #3009D VHS item #3008

Fighty recommended 46mm. DVD New #5009D VHS item #5009

MAN FROM 1997* (1955 also 8000K FROM THE FUTURE)
Jacques Gernes Glorie Tathol Jaenes Garner Chartie Rugglies Carnas
finds a bootseter with a 1697 simsnac. He buye the book and—able to
see into the future—boots on a horse race Sure enough, his horse lates
first. However his big win puts him under the eye of geogsters. Things
cel bissers when the book is owner cornes back from the future in rectain
his property! A fantastic premise hards tarried off well. Originally made
for "V but looks and plays basically life a feature. Recommended.
Asprox. 50 natrates From 16mm. DVD item #5248D. UHS item #5248

DR MABUSE VS SCOTLAND VARD* (1953) Peter Van
Pork, Wolfgang Pretss, Klaus Kirski. The spirit of Dr Mabuse lates

Eyck, Wolfgang Pretss, Klasus Kinski The spirit of Dr. Mabuse lakes over the body of a notable professor from Employed a new clipsofd comme wave that paffles even the best detactives from Scotland Yard. Cool Mabuse outling. Senior OVD learn #50770, VHS farm #5077 RETURN OF THE GIANT MONSTERS* (1967) Kæjtra

RETURN OF THE GIANT MONSTERS' (1867) kajiro Hondo, Kichljáro Jeda, Nacyuki Abe in this, the third film in the Gamera series we find our grant flying turtle qu'ast-super hero monster pitted against the dreaded Gyaos, a big, rhear looking monster who has faser beach breath. What worth those Japaniese filmmaters think of near? Good achticky fun. Color, 18mm. DVD kem #\$247D. VHS kem #\$247

Good schlocky fun, Color 18/mn, DVD Ismi #85/47D, VHS Ism #85/47
REFUGE OF FEAR* (1974) Crarg Hill. Patty Shepard Teress
Gimpera, Farnando Hillbeck. A grim took at nuclear war and its affects
on the world. See what happens to less couplee who were coce best
friends. This firm is wall done and holds your altertion, but it's definitely
on the grim-stde. Looking for comedy? You've got the wrong move
culor 18/mm DVD Ism #85/48D, VHS Ism #85/40
A 16/41 CADATA 18/MI ATIONA CADA by McGullach Legisle Martin.

ajor 16mm DVD 6em #S248D, VHS fiem #S248 ALIEN CONTAMINATION* (1979) Jan McCulloch, Leuise Marie ALLEN CON "AMINATION" (1979) are indecipiond, Jestee Merca Marino Masse. Whall a hoof! This Allen riport starts with an evire ship pulling rato NY harbor. On board is a cargo of green pulsating eggs the eggs explode and cause a green acid to get into your strik, causing you to die a most horrible death. It seems the eggs were concorted by a cee-eyed Martian who a hiding out in South America. This movie is a real tinj. Highly recommended DVD term MSZ49D, VMS item MSZ49.

HORROR THRILLERS
THE SPIDER® 1801) Edmund Loise. Loise Manage 51 th THE SPIDER* 1901) Edmund Love, Lots Maran, El Brendal, John Artedge. In a precursor to Chandu the Magacian. Loves plays Chatraid the Great During his evening performance a munder occurs. A hand wearing a sinistar spider ring raises a revolver a shot rings out and someone falls to the floor. Watch for the seance some where well grout-like creatures. Boal above the stage ferror. DVD item #1427 D, VHS Boan #1927.

PEFORE DAWM* (1935) Warney Mend (Dogolov Wilson, Shust

Térum DVD item #1927D, VHS form #1927 and Dorothy Wilson, Stuart Erwin. A great old dark house chiller. A woman dies after seeing the ghost of a dead gangster who, years eatifier had holden a million dollars in her creepy old estate. A cleat of etrange characters arrives. Erwin is an investigator looking into the webrd goings-on, Wilson is a beautiful psychic, and Oland is a mysterious doctor. Abnospheric and creepy Mucho recommended. 16mm DVD item #1328D VHS item #1328.

VHS or DVD?

if you are purchasing any Sinister Cinema Utle

--READ THIS--

Sinister Cinema's new DVD releases are high quality DVD-R digital recordings. DVD-R discs are compatible in most newsr DVD players. Virtually all future DVD players from major compenses (Sany, Parassonic, Planese, etc) will be OVD-R compatible. Most eurorn DVD players are DVD-R compatible evan though DVD-R discs are not always issted on the disc competibility cherts in their owner's manuals. If you are an aure if your current DVD player is DVD-R compatible, allraphy go to the following website for a comprehensive sid in most current and older DVD players and her mode numbers.

http://www.videohelp.com/dvdplayers.php

(MPORTANT Since all of the littes in this ad are also evallable from Smister Cinama in the VHS format, place available from Smister Cinema in the VHS fermat, please use the appropriate DVD or VHS ITEM NUMBERS when

use the appropriate ordering comes if REE with all new Swister Gramma DVD relacions or through the ordering in Vrts, there is a choice between our color custorn package and our standard custom general sleaves. Please specify when ordering Please note, that there is a 50 cents pertitionary produced our standard custom general frequency for color custom packaging when ordering in its successing for color custom packaging when ordering in its

A SHOT IN THE DARK* 1933 Real Art) sack Hawkins, Dorothy Boyd. O.B. Clarence, Russell Thorndille. An obscive British old dark house thriller in which several people contest to the murder of elessible of eccluse. Who is the real killer? It's anystery Please don't confuse this with the 1835 American production staming Chertes Storrett Front Home. Hope DVP Germ #HOBED UPS elem #HOBED AN ANIGHT OF TERROR" (1933) Wallace Ford, Sale Lugos, Sally

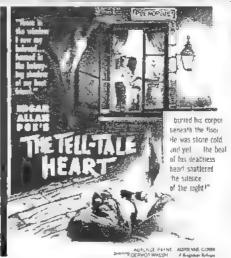
RAISTI OF TENTON (1933) Wallace Ford, Balla Lugos, Salay Bane, Tuly Marshall. Three's a mensions-looking lettlew providing the grounds of a creepy manor. A murder occurs. Balla, as a weight Hinduservint, falls under the spettight. Is it really Bella, or is it someone else? One of the most [aughable endings in the history of horror films. A must for that atome. 16mm DVO Item #1532D. VHS tem #1532.

A WALKING NIGHTMARE* (1942, Monogram) James Dunn A WALKING NIGHTMARE* (1946, Moregram) Jernes Dum, Joan Woodbury Paul McVey, Miserva Jessal. Ourn is a emooth tallong litvestiquator who is looking for a wealthy kidney victim. The victim turns up alive but brain damaged. Is it really brain damaged or has he been changed into a zeroible? Duris and his gat pair soon erd up in a spooky old house. Good fun. 16mm. DVD Rem#H328D, VHS Bern#H328. THE THREE WEIRD SISTERS* (1948) Napoly Price. Many Clare Arthropy Huthre, Mary Metrail. As old dark house furifier complete with a diabolical marder plot and three crippled sisters. You don't want or miss this very almospheric British production, which resulters a really cool ending. Great stuff. 16mm. DVD Item #H928D VH3 item #H928 THE TELLTALE HEART* (1960). Lewrence Payne, Dermot Walsh A very unusual and very encoration greaterating gate planter of the classic

Match A very unusual and very entertaining adaptation of the classic Poe story. A shy loner discovers the girl he loves in the arms of his best friend. Mirrder and horror follow in dramatic fashron. Possibly the best friend. Mirrder and horror follow in dramatic fashron. Possibly the best friend whiston of this story. (16th). Poler Britisto. VriSitem #1126. HOUSE OF MYSTERY* (1961) Peter Dyneley, Jane Hyllon.

Coin Gordon Aghesty gem. A couple comes to a tome with a homible coal and supernatura, rappings. Lights go on and off and the ghost a main is seen. A medium is then called in. A great high ending. This is a classy ghost story, but be advised that our DVD master was taken an old kill top that had numerous video dropouts. It is still quite watchable though, and we recommend it. DVD them #8300 DVHS item #8300

INDEPENDENT ARTISTS



HOUSE OF DREAMS* (circa 963) Paulina Elioti, Robert Barry HOUSE OF DREAMS Circa 963) Pauline Elioti, Robert samy Charlene Bradley. This is just an ewind movie. Barry keeps having early dreams about a creepy abandoned house. He sees visions of his own body down a well shaft most the house, then seen his wife hanging from a notes. When his wife really hangs hersel, he drives to the house to meet his fels. Can you make it through all 69 minutes of House of Dreams? It's a challenge. 35mm. DVD lent/8433*10, VHS lenn 8433*11.

Onearis? It's achallenge. 35thm. OVD Isom#493-10, VHS Item#493-11.
THE WITCH'S MOUNTAIN* (1872) Felty Shepperd, John Caffan, Montea Randall, cuis Barbod. A young couple travels through the ionally Pyennes Mountains. They decide to spend the night at an arcrent Spenish castle. By missiely, because the castle is the gathering place for a local witches coven. Lots of sector black mapping that is coven. Lots of sector black mapping that is STRANGE VENGEANCE OF ROSALIE* (1973) Bonnie Bartella Massacratical States (25th Sector).

Bedella Ken Howard Anthony Zerbe. Howard picks up a quirky but pretty vagabons lady in the desert. She hicke firm into taking her so her desert sheck where she beaaks his seg with the blust end of an axe! After that it's very much inke the Cathy Batter-James Cason relationship.

pretty vagabond lady in the desert. She fricks him into lating her to her desert aback where she breaks his feig with the blant and of an axet After that it's very much like the Cathy Bates-James Cason relationship from Stephen Kings Afters Pities acting by all The scene where she is protoping up a fire in her bikini underweser is a gern. Highly recommended Color forms DVO-item #63340, VriSilem #63348 RETURN OF THE EVIL DEAD* (1973) Tony Kondell Fernando Sancho, Esparatuza Roy, Frank Srane Sonne consider this sequel to Yombs of the Bitind Dead to be befor than its prediction. The Templar Kinglist, executed 500 years earlier for committing human sourcificase, return from the grave to menace a village. A group of people takes retuge, in a deserted chunch, where they by to fend off the consisters. Related R. Color, 16mm DVO Item #63350, VriS Item #14335 MARY, MARY BLOODY MARY* (1976) Cristina Farrare David Yeung, John Carradine, Helena Rojo. Ferrare seems perfectly normal early in the film. Then she state tilling people and drinking their blood. She is statiked by a weird character who turns out to be her Dag, played by Carradine. Color, 16mm, DVO Item #14350, VriS Item #1436.

NIGHT OF THE SEA GUILLS* (1976) Victor Peta, Meria Mozarosky Jose Carlor Those Templar Kinglitz are at it again in this, the fourth tilm in the "Bitind Dead" series a small fishing village is remained by the biting monsters, who strips exeminglist entry seven years to claim human acertifices from the villages. Raised R. Color, 16mm, DVO them #14350, VriS Item #1436.

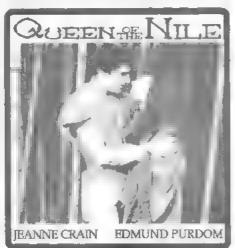
NIGHT NLRSE* (1977) Davine Whitehouse Kay Taylor Gary Day A creepy Euro-hortor film. An art professional is brustally mundered by a house instease in an event manison where a crippied of opera ster-exides. A new right nurse is bread She is initially unaware of the situation of the metal-state of the sound the roll soon decours the house is brundled Not bad. Color, 16mm, DVO them #14330, VriS Item #1438.

SCHOOL OF DEATH* (1977) Dean Selmier Sandra Mozerosko. Vistoria Vers. In 1

SWORD & SANDAL

NTIGONE", 1961 iska RITES FOR THE DEAD) Imme Papas os Natrocus. Maro Kodou. A pretty lavish speciacle film without une outget must have been quite high Essically a Grosek tragedy e on an opic sode with Papas giving a top performance in the title. A nice beoming mustic socie adds to the proceedings. In testing English outsities. Simm DVD Imm VSS1aDD, VHS item #6513D.

THE NILE* (1962) Jeanne Crain, Vincent Price Edition Of the NILE (1995) Johns Crain, visions from Edition A filter speci—overflooked for years. Crain, as Neferviti is desired by Purform, who is impaisoned by an evil high priced, played philliantly by Price. She weds the Pharacha and after his doubt heading queen of Egypt. The slight priced them attempts a richitary exampl. Tense action follows. Color 14mm, DVD dem MSSE1310. Visit term MSS1311.



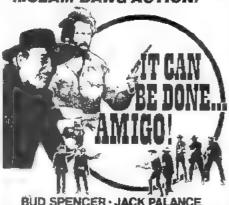
TS A D * 9621 Brad Hart's Susan Paget Mail a Lane Lany Clar A reacherous Fornam notice committee on must thom blames Christum serve one must perfect the peed are glaseclated and farty to inhibitely one sheary classes for the peed and sentenced to death. Listen for the committee of the committee of the peed of the pee

PEVEN SEAD Show Rooves unsuponing Passerd. A publicas general tries to locae a good kind to let short of Bertish rula. Sandokan and his comragles in the steens whele robe size victous y affacked by a last of the few PVEN #67930D 1.4 m.

Spaghetti-euro yesterns.

THE AST GUN* 574 Can men Mit hell are Motivat Feiths cally killy Curver Middlett is a kidgly guinglife, which harge up his hadded to a kidgly guinglife, which harge up his hadded to be the best flim by director stations one more. Childally considered to be the best flim by director single Berganzelli. Color forms, DVD sem 95/935D VHS sem 95/935 THE JACKALS* (1967) Vincent Prizo. Dans learned to the stationary had been stationary in the stationary had been stationary in the stationary had been stationary his south whice and camere a decidence and stationary had been stationary his south whice and camere a decidence and search stationary had been stationary to the stationary his south whice and beautiful manufacturing his host testing the station and beautiful and the stationary his south sta

TRINITY'S PALIS BACK ... SLAM BANG ACTION!



MYSTERY-SUSPENSE-CRIME-FILM NOIR

NOTE Mysteny-Suspense files are just \$12 \$6 unless otherwise noted), plus \$2 65 per title for packaging, handling, and postage THE PENAL CODE* (1982, Monarch) Regis Toomey, Melene Cotan, Pat O'Melley, Robert Ellis. Regis is semall town buy gone bad. After serving a stretch in presen, he returns home only to be blackmatted by a bank cashler. When the besit is obbed, Regis is tremed. O'Any indic crime streme. Simm DVD stem #M3510 VHB item #M351.

BADGE O'F HONOR* (1984, Meyhtin) Buster Crabbe. Butth Hall, Raiph Lewits. Buster is an enemptoyed reported who gets a big break sand a job) when he rescues the deuphat of a big newspapar publishes. Butter sand blacovers a connection between his own managing editor a gangeler and the owner of a fival paper. A blick B newspaper crime project that's easy to like togeth. DVD from #M3520, VHS florm #M353.

HOLLYWOOD MYSTERY* (1994, also HOLLYWOOD HODDLUM) June Clyde. Frank Albedson, Jose Craspo. A wildly irresponsible publicity agent keeps getting filed from his cludio. After he's given another chande he hires an obscare actor and presents him to the press as a road "Blee". To complicate maters, a read lagnifer soon shows up. 18mm. DVD item #M353. HOLLYWOOD See the Complication maters, a read lagnifer soon shows up. 18mm. DVD item #M354. Vistor MoLaglen. Jack Oakin. Kithy Cadiale. Dart Sheson. A tember murder lakes piece book stage during the opening of a musical rose to throwing the whole show into choose. McLaglen steps in to selve the mystery. Is the filler still inside the theater? Some top musical roses throwing the whole still inside the theater? Some top musical mathe in mystery. Is the filler. TO Complete mystery to the M3550. Jrts liem #M354. THE GIR. WHO CAME BACK* (1935, Chesterlield) Shifter.

movies—an absolute must. 15mm. DVD tem #M354D, vHS tem #M354

THE GIR. WHO CAME BACK" (1935, Chesterield) Shirley
Grey Sidney Blackmer Nos. Madloor. A young gel falls at with a
counterfaiting ting. She flees to Hotywood to get away from her pent,
but the geng eventually shows up and files to cascres her find a cacheme
against a bank. Most of those mid-3dx Chestorisids are pretty good and
his ones are averagion. (Shirm. DVD Storn #M356). VHS Item #M356

BARS OF HATE" (1936. Victory) Regis Topmey, Shella Terry,
Molly O'Day. Robert Warneck Fuzzy Knight. Terry's brother is framed
by gangsters for a crime he dign't commit. Tomey comes to her sid
and ties to bring the real ordox's to justice. Not-to-bad Sam Katzman

THE GOLD RACKET" (1937. Grand National) Conned Nagel,
Teepor Phus Fuzzy Knight. Warner Richmond. A upod B Inhilber

THE GOLD RACKET* (1997 Grand National) Control Nagel, THE GOLD RACKET* (1997 Grand National) Control Nagel, and State of Hinter about a criminal gold amuggling ring. When a loderal agent is bumped off. Control is called in to Invastigate. The fatil leads to bumped off. Control is called in to Invastigate. The fatil leads to Mexico and back with the final shootbut laking place in a cool underground lair. Some DVD item #N357D VHS item #N357 MURDER IS NEWS* (1937 Werwick) John Galaudel, George Mickey, ina Mercidih. A great whodular. Radio columnist Jerry Tracy heads out to need with a big industrialist who plans to break in on a Condidestine meeting between his altomy and his wife. However when he crimice Tracy finds the bedry of the industrialist murdened. He is ben head and When he awaking, the body of the murdared man has vanished. Recommended, 16mm DVD item #N351D VHS Item #M158 GENTLEMAN FROM DIXIE* (1992, PRC, Josét LiRue Marion Marsh, Robert Kelland, Clarence Muse. Jack's an ex-cor who was

Marsh, Robert Kellard, Clarence Muse. Jack's an ex-corr who was framed for muster. Later he finds that a social businessman is not only the real higher but a siste signing to move in on his brother's white. Marsh is femination a part that catted for her to play a real blich. The PRC dense of some really indevolus scenes. There are a few moments that are arrazancy bad. A few scratchy and chappy spots he first 20 minutes, but a nice print overall. 18mm. DVD kem #M359D. VHS item #M359D.



CRIME INC.* (1845, PRC) Librel Alwill, Leo Carillo, Tom Neal Martha Tillion Sheidon Leonard Harry Shannon. A pretty good cast considering this is just a PRC quickie not a bad morte either. A crime reporter exposes crocks and racketeers during prohibition. To make consistent this space crocks and rackelers during prohibition. To make things more complication, he falls in love with one of the gangsters state. "When "Word" been without VHS ten, while of the gangsters state. "From "With DV VHS ten, while of the "With DV VHS ten, while of the

Marc Lawrence: A clustiding New York Assistant Day tiles to expose and areash a vite "hale group" made up of suppasedly patriotic Americans: Watch for some big home server alexit. Tone is quite good as is the firm itself. From 15mm OVD stern #M1280. VHS right #R128.

WITNESS IN THE DARK* (1959) Nigel Green. Patricia Dalmor Conrad Phillips, Madge Ryan. A killer breaks into an apartment to steal a valuable broach. He kills an old woman but in fleeting he encounters a voung woman on the stars. In the firm's most memorable score he discovers she is bind! He sneads past but she reaches out and leets his coat. This is the only clue the police have. Later the killer returns to silence her permanently from DVD them pMISSID. VHS tem #MISSID. SHERLOCK HOLMES & THE DEADLY NECKLACE*

JOSE Christopher Lee Senta Berger, Thorley Walters. Rs Hobries via Moriarty once agein as the emit doctor goes after a valuable necklace. This is a wall-possible decrear production that was put tegether by many of the folks from Hammer studies insulating director Tevrence Eister Recommended. 16rnim. DVD itom #SH19D, VHS Jem #SH19 MANHATTAN NIGHT OF MURDER* (1965) George Nader

MANHATIAN NIGHT OF MURCLEY (1965) George Nader
Helinz Weiss, Monikla Görme, Petter klulper: A ring of gangsters has
boen terrorizing New York City. Special agent Jerry Cotton is
surrenonal by the FBI to help create down on the Chrimatal and put thems
out of business. Nader reade a series of Jerry Cotton 18ms, and the may
be the first on video. From 18mm DVD stom ##43630 VHS stem ##4363

DIABOLICALLY YOURS* (989) Alain Pelon Sonia Berger Sergio Fantonii Delom is involved in a bad car accident, teaving him will no memory except for that of his wife. Attempts are made on his life. strange voice urges him to commit suicide. What the held is going on? A great twist ending. Color, 16mm, DVD item #M3620, VHS from #M362.

ACTION-ADVENTURE

NOTE: Action-Advanture Bites are just \$12.85 tuniess otherwise oled) plus \$2.65 per title for packeging, handling, and postage RENEGADES* (1931 Warner Bauer Myrne Loy Belo Lugov osh Boery, C. Honry Gordon. A familia spy betrays a French officer Noah Boory. C. Honry Gordon. A famale spy betrays a French officer, but he soon excepts captivity and were nativery honors by helping beal back rebels. This is grand adventure filled with action, attique gunnanting, techniquings alkimishes etc. Bastler and Loy are existending but the show is proclusely storen by Lugest and Gordon as heavies. Recommended 15mm DVD tiem #AA38D VHb trem #AA38D ON YOUR GUARD" (1933 Mercury) Richard Talmadge. Bibriothy

Burgess, Echnona Breeste Bob Kodman. Olick is an ex-con trying to help two addes and a young pay who are being victimized by a burish of craptia. There's a great scene where a limber flume explodes and logs and hope amounts of water down onto a house. Lots of almadge sturts. 16mm, DVD Item #AAJ9D, VH\$ -tem #AAJ9

hypecal Talinadge sturts - 16mm, DVD (tern #AAJ90), VHS (tern #AAJ9
TOUGH TO HANDLE* (1937, Corn-Ambassador) Frishise Darro Kane Richmand, Phyllis Freser Harry Wolth. Frankle signanipa has a winning sweepstakes licket, but crooks clisim the prize manny with phony block. They litten drop by and bump off Graindpel Frankle and Name (who's a crackenjack reporter! Investigate the slaykig. A nice Darro-Richmand effort. Feforto DVD dem #AA400, VHS item #AA400. STORM OVER BENGAL* (1938, Patrie kinowies, Richard Cromwell Rochella Hindean, Douglaise Dumbrille A grest action limit A tough British capitain tries to warn a dying mahasepph about a plot by the eyil Ranrin Kahn to overthrow British freogs in the region. Great strition and intrigus follow. Look for the eye-popping scene whethe a plane crashes trip a nocky canyon before robe in topps. Set in India, about Lone Pine A must 18pm DVD liem #AA410, VHS (tern #AA41). A YANK IN LIBYA* (1942, PRC) H B. Warner Wattor Well Rang, Joan Woodbury An Amorican correspondent discovers a scheme by

Jaan Woodbury An Ambrican correspondent discovers a scheme by the Nazis to India: Libyen tribes to attack the British Can be warn the Striish forces in time? Employable PRC adventure triber—no classic, but fun From 16mm DVD filem #AA420 VHS Item #AA42



EXPLOITATION

(1920) Louise Glaum Irving Cuminings, William SEA* (1920) Course Islaum strong Cusminings, volume Constitut, a yamp przys on loose bushands. Her friend leduces her an mareflity, but sha rajects the wadom. Later she dumps her latest conquect to marry a millonaire but soon finds her rich hubby is hearing an affair with you guessed it. her friend! A cheap. but interesting exploitation quake Silen with music soons. 15mm. DVD item #X109D, VHS item #X109.

Silten with music score. 15mm: DVD item #X109D, WHS item #X109 MANHATTAN LOVE SONG* (1934) Robert Armstrong Disce Lee Nydja Westmen. A rich family finds their jake fathar has left their broke. They end up in debt and pondening ways to raise cash. The lare of burjesque is very temposig. This is a -ypical Monogeria pociety drama, but it takes an initiatisting diversion into the beody side of the striplesses burlesque business. From 46mm, DVI Item #X110D VMS-item #X110 A MOST UNUSUSIAL WOMAN* (1983, also THS APE WOMAN) annie Citizatol Activille Majerone Elwar Posione. This is one hairly woman. A lady who is covered with his marries a guy who exploits had deformity. What a call. War till you see what happens when she has a baby. It is not write you expect. An interesting and very officest expiritation thin Proth Lemm, DVD Item #X1.10. VMS item #X111.

**TERMINAL ISLAND* 13746. ETH hestment Turn Selestes, Saubarie

TERMINAL [SLAND*, 1974) Era Hertman, Tom Seleck, Sarbara TERMINAL, ISLAND 1, 1974) Era Herbran, Toir Select, Sabbase Leigh, Don Marshall, Phylia Davis Terminal island is an open prison stand where the criminals have been declared legally dead. The population is mostly hardened killers, mostly men. Havever there are a few husly tasty, stuge seductive bables. What follows at a study in violence, sex, depravity, and even a little reminism drown in for good measure. An unestitible exploitation gent. Rafed P for rudity language and violence. Cotor Form 35mm, DVD (egn #X112D, VHS item #X112.)

SPUS, ESPIRITABLE, & INTRIBUT

ADY FROM CHUNKING* (1942, PRC) Anna Mae Wong, Harold Nuber Mae Clerke, Rick Vallin. A dose of WWI september PRC style Anna Mae, who halls from a notice Chinese family. Its schually the reader of a Guerilla indiversors against Japanete insurpents. Her main adversary is a merciess Japanese general known as, The Butcher' As PRC times got this one is very above average. Good acting compineratis a decent acript. From 16mm. DVD (tem#SP\$6D, VHS time#SP\$60 OPERATION GOLD INGOT* (1960) Alberto Lorella, Feix Marten, Martins Carol, Francia Baanche. The owner of a high technolog moditariem is being forced by gangative to help them in a plot to seal gold ignots. An exsecuted agent is called in to search for him and step the criminate. From 16mm. DVD (tem #SP\$60, VHS time#SP\$6

step the criminals. From 19mm. DVD from #SPS60, VHS filter #SPS6

N'GHT TRAIN TO MILAN* (1983) Jack Palance Yvonne
Furnesur, Andrea Chechi A grifty the intrigue thrifler with Palance as
an ex-nazi doctor in hiding. While riding on a Ush, he is recognized by
passengers who remember him from their prosoner of war camp days
One thing leads to another and when Palance is corrected, he controlls
registed the their takes a girl hostage. Strong partermondes by all in this
rare but membranably filter. 19mm. DVD term #SPS70 VHS florr #SPS67

BANG, YOU'RE DEAD* (1965) Brett Halsay, Dana Andrews
Palar Annal An American agent pulsowingly bas as lifty camera.

Pier Angell - As, American lagent unknowingly has a tiny camera implanted in his eye so the guys at Soviet HD can see what he's doing Soft sides are in a race to recover lost plans to a powerful laser death ray which was developed by a American scientist. Released here as Spy in Your Eye.* Color Indiana. DVD kem wSP580 VHS lient #SP58

TO CHASE A MILLION* (1967) Richard Bradford, Yolko Vani. Ron Randell Anton Roagers. A lone shark bounty hunter pits filmself against secret agents from three countries. The price is million budes in cash for vital state secrets. A titlle takey in spots but ourself or other from films. DVD from #SP590 VHS leam #SP599.



PATRICIA MORISON

Continued from page 58

SS He'd had a string of shows be-fore KISS ME, KATE that were less

PM. That's right It took him a long time to get the show on the road he need to give these wonderful partles for his rich, rich friends, and he d have two performers do the score. I remember when we opened in London Douglas Fairbanks came over to me and said. "Cole wanted me to put \$3,000 in this show and I turned firm down " (Laughs) In the recent revival. they rewrote the second act, not to its advantage. They cut out a whole scene and they turned the man who wants to marry Lilli into General McArthur It was incredible! We had a wonderful scene that was worthy of Noel Coward In the second act, and they replaced it with some very stupid dialogue

\$5: Once you opened on Broadway, did Hollywood finally realize they'd been wasting your talents?

PM Not really! (Laughs) I was busy, anyway. I was two years in New York and a year and a half in London. While I was in London, Gertrude Lawrence, who was starring in THE KING AND I, died Radgers and Hammerstein wanted me to step in right away, but I sald, "I can't leave; I have another eight or nine months to go." They had different Mrs Annas till I was free Celeste Holm played it for a month, somebody else played it for a month, and so on. When I finally left NATE, I went right into The KING AND I with Yul Brynner We played it on Broad way for about six months, then we toured the country for a couple of years. 58. You went back to Hollywood in 1960 for SONG WITHOUT END

PM The original director of SONG WITHOUT END was Charles Vidor, but he died during the filming George LEFT Patricia Morison receives the full Hollywood glamour treatment in this publicity shot CENTER Nigel Bruce, Morison, and Basil Rathbone take a break from filming DRESSED TO KILL (1946). RIGHT Morison replaced the late Gertrude Lawrence as Yul Brynner's costar in the priginal Broadway production of THE KING AND I (1951), PAGE 73 LEFT: The original photo caption reads "Patricia Morison, Paramount player currently featured in MALAYA, is shown here viewing the repainting work being done at the new home she's purchased in Santa Monica Canyon overlooking the Pacific Ocean and from which she can see Catalina Island on a clear day," PAGE 73 RIGHT, Hilda Courtney (Morison) and her gang are caught red-handed by Sherlock Holmes and Dr. Watson (Rathbone and Bruce) in DRESSED TO KILL

Cukartook over George Cukor; I didn't know it, but when the filming was over he decided I didn't have a masculine enough voice to play George Sand and they dubbed my speaking voice

It was rediculous! When George Sand wasn't dressed as a man, she was a mother with children. She wore hoop skirts! I mean, the was a strange lady, but I don t think she talked like a man!

SS: Films were still disillusioning? PM Oh, yes! (Laughs)

SS. Of the pictures you made, have you a particular favorite?

M Oh. I liked the Sherlock Holmes film very much, And I enjoyed SONG OF THE THIN MAN. None of them really gave me a chance to do what I thought i could do. I'm not a fighter, I m no Bette Davis or Joan Crawford or any of those wonderful women who light for every role, I've never been that way I've always thought that the people in charge, the producers and so on, knew better I think that's a fault I have. I have no complaints, though,

I've been very fortunate. Singing is one of my great loves, and to be able to sing those songs in KISS ME, KATE was a privilege. One thing I would have loved was to go into opera. I did in a concert-I did CARMEN in concert with Arthur Fiedler-and I loved it. I have a frrend who's a wonderful plantst, and every Sunday we work on French things and Italian songs for my own pleasure.

SS: You wouldn't perform publicly? PM. No. no. honey, I'm 89. (Laughs) SS: You've certainly had a life filled with wonderful success and experiences

PM: Yes, some wonderful experiences I remember a good will trip that a lot of us from Hollywood made to Mexico. There were three plane loads of us. Louella Parsons, Hedda Hopper, Norma Shearer, Wallace Beery, David Selznick, Frank Capra, Mickey Rooney-a whole bunch of us flew in these plane loads, they'd never seen so many stars in one big group. We landed in Mexico and they swamped the plane, we couldn't get off. We got to the Reformer Hotel and outside they kept calling for Wallace Beery. They kept cry ing, "Pancho Villa! Pancho Villa!" He d starred in a picture as Pancho Villa Well, thousands of people were out in the street calling for him. He'd had a couple of drinks and he'd go out



on the balcony and wave at them. Then he'd stagger back inside and say, "Give me another drink!" (Laughs) In those days, you didn't fly directly to Mexico City, there was a stopover. I shared a suite with Kay Francis and Lady Sylvia Ashley, who'd been married to Gable Selznick came over and said, "I've rented a

boat. Let's go out on the bay." So we went and Frank Capra came along Well, he chased me all over the boat and tried to pull the hairpins out of my hair, Lady Ashley said, "Leave her alone!" When we got to the Reformer Hotel in Mexico, he knocked on my door and tried to get into my room and I had to slam the door in his face. Well, years later, it was the anniversary of Columbia Pictures and they were honoring Barbra Streisund and all these other people. And I was sitting at my table and this little old man came over to me and sat down and said, "Canyou ever forgive me?" And it was Frank Capral (Laughs)



SS. It took him long enough to apologize! PM: There's a postscript. David Selznick was producing a film called THE PARADINE CASE, directed by Alfred Hitchcock, and they wanted me to play the woman in it. So I went over to Selznick's studio and he said, "Pat, I want to tell you something. Frank was way out of line in Mexico and you were such a lady." I said, "Thank you, David." And he said, "By the way, I'm going to Enginada for the weekend, would you like to come?" (Laughs) SS: Boy, you had your share, didn't you?

PM. Oh, yeah, quite a few! SS. It's a shame that you didn't get the role in THE PARADINE CASE

PM. That was one role I would have loved to have had. I knew Hitchcock. I knew he and his wife; they were part of the British Colony He was a darling. He had the sweetest wife and his daughter. He loved to eat and he had a tendency-he'd be sitting in a restaurant and he'd fall asleep right in the chair. Especially after a big dinnerhe d just sit there and doze off.

SS: And overyone would go on talking PM: Yes! (Laugha) He was a delight! You know, it's terrible-people who write about Hollywood miss so many things. It's wonderful to write all the things that might titilfale you-but the people in Hollywood were lovely; they

were warm and wonderful, I was at a birthday party for lanis Parge the other night, talking to a famous agent, and I said. "I'm so grateful that I've been in this busmess. With all the faults that people have-with the bitches and the bastards and all the things they try to pull-underneath it all these are the warmest and most humane people any where. We have to portray life and in order to do so you have to really feel it by osmosis. You can talk about all the stupid things perple do-especially actors, although maybe it's just

The stories about loan Crawford-ves. she had all these qualities. Of all the

people in the world, she knew she was

her own product. She wasn't selling a

coat or a car or a house, she had to sell herself! That was her life! But I

\$5. Only in Hollywood! publicized more-but underneath everything there's a sense of humanity.

PM: Only in Hollywood! (Laughs)

spent evenings with her and afternoons-had lunch with herand it was a completely different picture. Certainly, ambition was part of it. You become ambitious and defend yourself, and sometimes people do it in a wrong way. But I admired her determination. I should have been more felsty, but it's not my nature, I can't. I expected the people who worked for me to do that It's the ones who are fearty, like loan Crawford . . . 55. Like Bette Davis, too. PM Like Bette Davis! I L. never forget. I was in New York and she wasn't work ing, and she had to work. We were at a party for Photoplay and there were some important people there, and Bette Davis was eyeing them. My best friend was with me, and she said to Bette Davis, "I just love everything you did!"-and Bette Davis said, "I wish you'd tell them about that!" (Laughs) SS: That's feisty, all right! How about one lost story PM Well, I did an swful movie called OUTEN OF THE AMAZONS; I was another huntress in that. They shot it at the studio, and the lion that they had

to attack the hero was the original MGM lion. He was so old that they had to give him talse teeth (Laughs) Every time they'd say shoot and he was supposed to altack the hero, he'd lie down instead, (laughs) The sets were not air conditioned back then, and it was so hot that we d open the doors on the soundstage. Well, one day we weren't paying attention and out he walked and he went strolling down La C: enga Boulevard.



PATRICIA MORISON

Continued from page 58

SS: He'd had a string of shows before KISS ME, KATE that were less

than major hits.

PM: That's right. It took him a long time to get the show on the road; he used to give these wonderful parties for his rich, rich friends, and he'd have two performers do the score. I remember when we opened in London, Douglas Fairbanks came over to me and said, "Cole wanted me to put \$3,000 in this show and I turned him down." (Laughs) In the recent revival, they rewrote the second act, not to its advantage. They cut out a whole scene and they turned the man who wants to marry Lilli into General McArthur. It was incredible! We had a wonderful scene that was worthy of Neel Coward in the second act, and they replaced it with some very stupid dialogue.

SS: Once you opened on Broadway, did Hollywood finally realize they'd been

wasting your talents?

PM: Not really! (Laughs) I was busy, anyway. I was two years in New York and a year and a half in London. While I was in London, Gertrude Lawrence, who was starring in THE KING AND I, died. Rodgers and Hammerstein wanted me to step in right away, but I said, "I can't leave; I have another eight or nine months to go." They had different Mrs. Annas till I was free. Celeste Holm played it for a month, somebody else played it for a month, and so on. When I finally left KATE, I went right into The KING AND I with Yul Brynner. We played it on Broadway for about six months, then we toured the country for a couple of years. SS: You went back to Hollywood in 1960 for SONG WITHOUT END.

PM: The original director of SONG WITHOUT END was Charles Vidor, but he died during the filming. George LEFT: Patricia Morison receives the full Hollywood glamour treatment in this publicity shot. CENTER: Nigel Bruce, Morison, and Basil Rathbone take a break from filming DRESSED TO KILL (1946). RIGHT: Morison replaced the late Gertrude Lawrence as Yul Brynner's costar in the original Broadway production of THE KING AND I (1951). PAGE 73 LEFT: The original photo caption reads "Patricia Morison, Paramount player currently featured in MALAYA, is shown here viewing the repainting work being done at the new home she's purchased in Santa Monica Canyon overlooking the Pacific Ocean and from which she can see Catalina Island on a clear day." PAGE 73 RIGHT: Hilda Courtney (Morison) and her gang are caught red-handed by Sherlock Holmes and Dr. Watson (Rathbone and Bruce) in DRESSED TO KILL.

Cukor took over. George Cukor; I didn't know it, but when the filming was over he decided I didn't have a masculine enough voice to play George Sand and they dubbed my speaking voice.

It was ridiculous! When George Sand wasn't dressed as a man, she was a mother with children. She wore hoop skirts! I mean, she was a strange lady, but I don't think she talked like a man!

SS: Films were still disillusioning? PM: Oh, yes! (Laughs)

SS: Of the pictures you made, have you a particular favorite?

PM: Oh, I liked the Sherlock Holmes film very much. And I enjoyed SONG OF THE THIN MAN. None of them really gave me a chance to do what I thought I could do. I'm not a fighter; I'm no Bette Davis or Joan Crawford or any of those wonderful women who fight for every role. I've never been that way. I've always thought that the people in charge, the producers and so on, knew better. I think that's a fault I have. I have no complaints, though;

I've been very fortunate. Singing is one of my great loves, and to be able to sing those songs in KISS ME, KATE was a privilege. One thing I would have loved was to go into opera. I did in a concert—I did CARMEN in concert with Arthur Fiedler—and I loved it. I have a friend who's a wonderful pianist, and every Sunday we

work on French things and Italian songs for my own pleasure. SS: You wouldn't perform publicly? PM: No, no; honey, I'm 89. (Laughs) SS: You've certainly had a life filled with

wonderful success and experiences. PM: Yes, some wonderful experiences. I remember a good will trip that a lot of us from Hollywood made to Mexico. There were three plane loads of us. Louella Parsons, Hedda Hopper, Norma Shearer, Wallace Beery, David Selznick, Frank Capra, Mickey Rooney—a whole bunch of us flew in these plane loads; they'd never seen so many stars in one big group. We landed in Mexico and they swamped the plane; we couldn't get off . We got to the Reformer Hotel and outside they kept calling for Wallace Beery. They kept cry-ing, "Pancho Villa! Pancho Villa!" He'd starred in a picture as Pancho Villa. Well, thousands of people were out in the street calling for him. He'd had a couple of drinks and he'd go out



on the balcony and wave at them. Then he'd stagger back inside and say, "Give me another drink!" (Laughs) In those days, you didn't fly directly to Mexico City; there was a stopover. I shared a suite with Kay Francis and Lady Sylvia Ashley, who'd been married to Gable. Selznick came over and said, "I've rented a

boat. Let's go out on the bay." So we went and Frank Capra came along. Well, he chased me all over the boat and tried to pull the hairpins out of my hair. Lady Ashley said, "Leave her alone!" When we got to the Reformer Hotel in Mexico, he knocked on my door and tried to get into my room and I had to stam the door in his face. Well, years later, it was the anniversary of Columbia Pictures and they were honoring Barbra Streisand and all these other people. And I was sitting at my table and this little old man came over to me and sat down and said, "Can you ever forgive me?" And it was Frank Capral (Laughs)



SS: It took him long enough to apologized PM: There's a postscript. David Selznick was producing a film called THE PARADINE CASE, directed by Alfred Hitchcock, and they wanted me to play the woman in it. So I went over to Selznick's studio and he said, "Pat, I want to tell you something. Frank was way out of line in Mexico and you were such a lady." I said, "Thank you, David." And he said, "By the way, I'm going to Encinada for the weekend; would you like to come?" (Laughs) SS: Boy, you had your share, didn't you? PM: Oh, yeah, quite a few!

SS: It's a shame that you didn't get the role in THE PARADINE CASE.

PM: That was one role I would have loved to have had. I knew Hitchcock. I knew he and his wife; they were part of the British Colony. He was a darling. He had the sweetest wife and his daughter. He loved to eat and he had a tendency—he'd be sitting in a restaurant and he'd fall asleep right in the chair. Especially after a big dinner—he'd just sit there and doze off.

SS: And everyone would go on talking. PM: Yes! (Laughs) He was a delight! You know, it's terrible people who write about Hollywood miss so many things. It's wonderful to write all the things that might titilate you—but the people in Hollywood were lovely; they

were warm and wonderful. I was at a birthday party for Janis Paige the other night, talking to a famous agent, and I said, "I'm so grateful that I've been in this business With all the faults that people have-with the bitches and the bastards and all the things they try to pull-underneath it all these are the warmest and most humane people anywhere. We have to postray life, and in order to do so you have to really feel it by osmosis. You can talk about all the stupid things people do-especially actors, although maybe it's just

publicized more-but underneath everything there's a sense of humanity. The stories about Joan Crawford-yes, she had all these qualities. Of all the people in the world, she knew she was her own product. She wasn't selling a coat or a car or a house; she had to sell herself! That was her life! But I spent evenings with her and afternoons-had lunch with herand it was a completely different picture. Certainly, ambition was part of it. You become ambitious and defend yourself, and sometimes people do it in a wrong way. But I admired her determination. I should have been more feisty, but it's not my nature, I can't. I expected the people who worked for me to do that. It's the ones who are feisty, like Joan Crawford ... SS: Like Bette Davis, too.

PM: Like Bette Davis, too.
PM: Like Bette Davis! I'll
never forget—I was in New
York and she wasn't working, and she had to work. We
were at a party for Photoplay
and there were some important
people there, and Bette Davis
was eyeing them. My best friend
was with me, and she said to
Bette Davis, "I just love everything you
did!"—and Bette Davis said." I wish

did!"—and Bette Davis said, "I wish you'd tell them about that!" (Laughs) SS: That's feisty, all right! How about one last story? PM: Well, I did an awful movie called

PM: Well, I did an awful movie called QUEEN OF THE AMAZONS; I was another huntress in that. They shot it at the studio, and the lion that they had to attack the hero was the original MGM lion. He was so old that they had to give him false teeth (Laughs) Every time they'd say shoot and he was supposed to attack the hero, he'd lie down instead. (laughs) The sets were not air conditioned back then, and it was so hot that we'd open the doors on the soundstage. Well, one day we weren't paying attention and out he walked and he went strolling down La Ci-

enga Boulevard.



SS: Only in Hollywood!

PM: Only in Hollywood! (Laughs)



HOLLYWOOD GOTHIC REDUX

Continued from page 41

band by a returned, long-lost suitor-only to learn, far too late, that he is a cloven-hoofed demon, and their heavenly shipboard honeymoon is actually bound for Hell. Irving rejected Caine's scenario, on the grounds that he was too old to be convincing as the supernatural seducer, and asked Caine to return to the safer, more age-appropriate ancient-mariner theme of the Dutchman. Caine tried, but Irving proved an impossible collaborator. Caine's' conception of the Dutchman was either too unsympathetic, too brutal, too young, or too tall—what-ever. The project was finally dropped "... in spite of the utmost sincerity on all sides [including Stoker] our efforts came to nothing, and I think this result was perhaps due to something more serious than the limitation of my own powers. The truth is that, great actor as Irving was, the dominating element of his personality was for many years a hampering difficulty.

Given all this, is it possible that Irving was even

approachable to play Dracula?

Despite Stoker's press puffery in Chicago, Dracula as presented in the novel shares almost nothing with the stage characters Stoker enumerated, besides the frequent trappings of aristocracy. According to first-fland accounts, Irving's interpretation of Shylock was revolutionarily nuanced, changing forever antisemitic stereotypes Stoker nonetheless imputed to the Count (a hook-nosed offense to Christianity who hoards gold, kills babies for their blood, and so on). Irving's Mephistopheles was said to be both intellectual and ironic. Beyond the novelty of his supernatural parasitism, Dracula, as the character Stoker penned, is a monomaniacal bore. Irving's Malthias in THE BELLS and Louis VIII were unsympathetic characters nonetheless given theatrical dimension by their terror of persecution. Dracula is persecuted, but never, even at the moment of his death, does he seem the least bit terrified. Not once does Stoker give his vampire a theatrical moment of fear or contrition. The bad twin in THE LYONS MAIL is certainly a villain (half of a showy dual role), but hardly a vampire. Iachimo in CYMBERLINE is an lago-like schemer who sows suspicions of infidelity, but, unlike lago, confesses and is forgiven. For Dracula, there is no redemption, no dramatic reversal, no irony, no charisma.

In short—no applause.

Dracula never approaches Irving's basic requirements for a stage role, and, unless we regard Stoker as a delusional sycophant, it may be worth considering that his account to the Chicago reporter might have been nothing more than a bit of poker-faced blarney. For, as Frederick Donaghey also noted, "He had written, in Dracula, a 'shilling shocker,' however successful a one, and was frank about it."

The Irving legend persists, in part, because Dracula itself is so permeated with trappings of the stage. Dracula is the monarch of vampires, just as Irving was the king of the theater. Imagistic references to MACBETH, Irving's favorite role, recur throughout the novel (a cursed warmor-king in a desolate castle, three weird sisters, somnabulism, blood imagery, etc.) and other Shakespearean allusions abound. A supernatural shipwreck, coupled with a magus who drives the elements and has an animalized slave at his disposal all seem dark reflections of THE TEMPEST. Images of trying as a cloaked Mephistopheles seem positively Dracula-like to the modern viewer-until one realizes that Stoker's Dracula never wears a cloak except for one brief wall-crawl. For the rest of the book, he is a cadaverous, puritanical figure clothed in black. By contrast, Irving's Mephistopheles was a flamboyant peacock; black-and-white reproductions of his costume fail to convey the full impact of his brilliant red raiment. Dracula sinks into the shadows. Mephistopheles grabs

the spotlight.

At the time of Dracula's publication, not a single reviewer drew a parallel between Irving and Dracula. There was, however, considerable vampire gossip about another theatrical luminary—the actress Mrs. Patrick Campbell, the apparent model for Philip Burne Jones' scandalous painting "The Vampire," first exhibited in London within weeks of Dracula's publication. Burne-Jones' canvas depicted a moonlit bedroom wherein a crouching female figure, teeth bared, gloats over a prostrate male, whose life has been drained away through a wound over his heart. The painting was accompanied by the now legendary verses penned by the artist's cousin, Rudyard Kipling:

A fool there was and he made his prayer (Even as you and I!)
To a rag and a bone and a hank of hair (We called her the woman who did not care) But the fool he called her his lady fair—
(Even as you and I!)

Commentators have focused so relentlessly on Irving's influence on Dracula that they may have missed a more obvious theatrical model. Herbert Beerbohm Tree as Svengali in the 1895 stage adaptation of George du Maurier's Trilby, published as a novel to an astonishing public reception the previous year. Profusely illustrated by the author himself, Trilby is widely regarded as the bestselling novel of its time. Svengali is a malignant mesmerist who transforms a pliable artist's model (Trilby) into a superstar of the musical stage. Unfor tunately, the hypnotic process drains and kills her. Du Maurier describes Svengali as an "incubus" and in one memorable illustration depicts him as half-human and half-spider-just as Stoker would present Dracula as a creepy amalgam of man, lizard, and bat. In his human form, Svengali provides a much closer physical model for Dracula than any of Irving's characterizations. He has the profile of a predatory bird, not to mention pointed ears. Svengali sports a beard, a style Dracula also adopts, at least for a couple of scenes.

As an actor-manager, Tree was Irving's closest rival, and, when it was announced that Tree had acquired the stage rights to Trilby, the Stage lamented that Henry Irving had not struck first. Trilby was a theatrical gold mine, enabling Tree to build Her Majesty's (later His Majesty's) Theatre, and eventually to found the Royal Academy of Dramatic Art. It is unreasonable to assume that Stoker wasn't keenly aware of Tree's greatest success, especially because it revolved around the theme of mesmerism, which greatly interested him.

Read as an unconscious parable of the sexual contradictions of its time rather than as a supernatural thriller, Dracula can be a profoundly disturbing book. In Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siecle Culture (Oxford University Press, 1986), Brain Dijkstra cuts to the heart of the matter: "In Stoker's novel ... all aspects of the period's suspicions about the degenerative tendencies in women have been brought together in such an effortless fashion that it is clear that for the author these were not so much a part of the symbolic structures of fantasy as the conditions of universal truth. Stoker's work demonstrates how thoroughly the war waged by the 19th-century male culture against the dignity and self-respect of women had been fought . . Stoker clearly was a man of limited intelligence, typical of the fairly well-educated, fairly well-off, middle-minded middle class. But he had a remarkably coherent sociological imagination and a brilliant talent for fluid, natural-sounding, visually descriptive prose Together these qualities made it possible for him to write, perhaps without ever completely realizing what he had done, a narrative destined to become the 20th century's basic commonplace book of the antifeminine obsession.

The feminist critic Andrea Dworkin goes even further "The women are transformed into predators, great foul parasites . . . As humans, they begin to learn sex in dying. And the men, the human suitors and husbands . . . are given a new kind of sex, too . . . watching the women die." The story "goes beyond metaphor in its intuitive ren dering of an oncoming century filled with sexual horror: the throat as a female genita.; sex and death as synonyms; killing as a sex act; slow dying as sensuality; men watching the slow dying, and the watching is sexual; mutilation of the female body as male heroism and adventure; callous, ruthless, predatory lust as the one-note meaning of sexual desire; intercourse itself needing blood, someone's, somewhere, to count as a sex act in a world excited by sadomasochism, bored by the dull thud thud of the literal fuck.

Clearly, such appraisals are colored as much by the sexual politics of our own time as by those of the Victorians . . . but it is a rare book indeed that can still incite such passionate responses over a century after its publication. To be fair—and to illustrate the amazing elasticity of Dracula's subtexts-the book has also been read as a veiled feminist myth. In Woman and the Demon (Harvard University Press, 1982), Ellen Terry's biographer Nina Auerbach points out that between the lines of Dracula is a story of female transformation and empowerment. The women grow stronger and are more vividly portrayed as the novel progresses, while "the Count is reduced to an increasingly immobilized catalyst . . . The power of Dracula himself narrows to the dimensions of his vulnerable coffin, for despite his ambitious designs on the human race, he seems to be the world's

last surviving male vampue"

No doubt, Bram Stoker would also resist the suggestion that his novel was a misogynistic diatribe-did not, after all, his story concern above all else the protection of innocent women by chivalrous men? (As Feter Gay points out, "Anti-feminism was not solely a symptom of castration fears. It was a display of ignorance, of misplaced chivalry, or of a timid clinging to traditionother kinds of fear.") There is nothing to suggest that Stoker had any comprehension of the larger irony of this attitude, or of a society that had made a fetish, even a requirement, of women's subservient helplessness. Dracula can be read-in our time, at least-as an almost transparent metaphor for the Victorian confusion, guilt, and anger over the "proper" role of women. The attack of the vampire sexualizes women, who, according to the double standard of the time, must then be punished and purified through more sex and violence (penetrated by stakes, etc.). The whole notion of "the un-dead" also seems an obvious representation of the life force or libido in suspended animation, a state of sexual limbo, change, or indecision.

What, then, of the woman who had the most intimate knowledge of all concerning Bram Stoker's imagi-

nation and sexuality?

Stoker had been married since 1878 to the former Florence Anne Lemon Balcombe, a celebrated beauty whom George du Maurier considered to be one of the three most beautiful women he had ever seen. Her former suitor having been none other than Oscar Wilde, Florence had effectively captured the imaginations of the creators of Svengali, Dracula, and Dorian Gray. Florence certainly attained a unique position in Victorian arts and letters. Rarely, if ever, has a woman been the focus of quite so much literary demonism.



Mrs. Patrick Campbell was depicted as "The Vampire" in an 1897 painting by Philip Burne-Jones.

She made the Cinderella transition from penniless frish girl to London society hostess with great relish Horace Wyndam remembered that "Mrs. Bram," as she was known, "was a charming woman and brim full of Irish wit and impulsiveness." The striking, nearly Pre-Raphaelite features of Florence Stoker had graced even the sketch pad of Sir Edward Burne Jones (who had designed for the Lyceum), and one fashionable artist executed an oil portrait notable for its link to the femme fatale iconography so prevalent in the art of the period. Walter Frederick Osborne, a well known Dublin landscape artist and portraitist, created a likeness that was accepted for exhibition by the Royal Academy of Arts in 1895. Osborne's portrait, judging from a magazine reproduction of the time, was a good likeness but one with a subtle air of languorous decadence. The subject, with a sly, knowing expression, reclines against the skin of a dead animal, a visual motif that had become a virtual cliche in popular depictions of la belle dame sans merci: fatal women were commonly presented as being surrounded, attended by, or even merged with predatory beasts. No doubt it was just fashion as well, but the ambiguous portrait has resonances with both Dracula, and, in a curious way, The Picture of Dorian Gray (1891).

Farson recounts the description given him by Noel's daughter, Ann MacCaw: "She told me that she doubted if 'Granny Moo,' as Florence was called, was really capable of love. 'She was cursed by her great beauty and the need to maintain it. In my knowledge now, she was very anti-sex. After having my father in her early twenties, I think she was quite put off."

CONCLUDED NEXT ISSUE.

From the revised edition of Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen, published by Faber and Faber. Copyright © 1990, 2004 by David J. Skal. All rights reserved.





IEFT Christopher Lee and Peter Cushing brought their Dracula Van Helsing double act to a fiery finish in THE SATANIC RITES OF DRACULA (1974). RIGHT: Dr. Van Helsing (Cushing explains the finer points of vampirism to one of the seven brothers (Howard Keel? Russ Tamblyn? Jacques D'Amboise?) in THE LEGEND OF THE 7 GOLDEN VAMPIRES (1974).

VAN HELSING

Continued from page 49

by Stan Dragoti, is a gentle spoof with George Hamilton acquitting himself well as a Dracula out of step in modern-day Manhattan. Certainly time has not aged the disco era well and some of the humor now comes from seeing cigareties in play as comic props, talk of unprotected sex (as Cindy Sondheim, Susan St. James says, "I'm not on the pill, but I'm fine from the 12th to the 19th."), and the product placement of Kentucky Fried Chicken before Colonel Sanders cried fowl over the word "Fried." It's also amusing to see cabs at a going rate of 75 cents for the first half mile and such a breezy attitude toward pot smoking While the film may have dated, it's still pleasant enough and Hamilton dances smashingly in his Dunhill tuxedo. He seems to take his inspiration from John Carradine's Dracula more than Lugosi or Lee, and he is quite adept with his cape Richard Benjamin plays Jeffrey Rosenbaum, a descendant of "Fritz" Van Helsing, Rosenbaum frets that Dracula is the better lover—and indeed, by story's end, he's content to share the wearing Drac's cape on Saturday nights with Lieutenant Ferguson of the NYPD (Dick Shawn)

In 1979, the same bumper year in which Herzog NOSFERATU and the comic box-office hit LOVE AT FIRST BITE appeared, DRACULA: A LOVE STORY was released by Universal. After previews and considerable lobby chuckles, the title was restored to simply DRACULA. Starring was another Broadway Dracula in the person of Frank Langella, who had portrayed the Count to great acclaim in a revival of the Deane/Balderston version. On Broadway amidst the twee black-and-white settings of Edward Gorey, Langella's forceful personality was able to charm if not always thrill-though the staking scene, in which the dying vampire broke through his coffin lid and reached out for his tormentors, drew a collective gasp from the audience. The actor exhibited considerable panache and flashed his cape with great brio.

In the film, however, Langella's Byronic Demon Lover is turned into a blow dried Lothario who seduces Miss Lucy (Kate Nelligan) in a Maurice Binder (title designer of the Bond films) swirling montage of psychedelic color. All that's mussing is another version of "Strange Love" (the song from 1971's LUST FOR A VAMPIRE) sung by Shirley Bassey The musical scoring by John Williams is one of his best compositions, yet the handsomely mounted film is otherwise filled with odd choices. It retains the play's bizarre switch in character names, turning Mina (Jan Francis) into Lucy and Lucy into Mina. Not for the

first time, Lucy (who was Mina) becomes the daughter of Dr. Jack Seward (Donald Pleasence), but screenwriter W. D. Richter makes Mina (who was Lucy) the daughter of Professor Abraham Van Helsing (Laurence Olivier)! One minute Mina is emaciated and rotting and then she's beautiful again. She s destroyed not once, but twice—for no discernible reason. Several sequences, such as Dracula's batlike crawl down the wall and the arrival of the snip at Whitby, seem to have been cribbed from the BBC television version. (They're in the novel, too, of course.) The enigmatic dramatic conclusion is still difficult to follow, as the King Vampire is hauled up into the sunlight to burn and rot and seemingly turn into a kite, after which he's borne away on the wind. One half expects the Banks family from MARY POPPINS (1964) to turn up and

wave goodbyel

Perhaps of the bombastic brayings of Jerome Dempsey as the Broadway revival Van Helsing, the less said the better. For the film, Universal chose for the role the accepted master of the British stage and one of the greatest actors of all time, Lord Laurence Olivier. Unfortunately, Olivier turns in a rather disinterested performance—though he himself must have liked it, since he all but repeated it the following year in THE JAZZ SINGER (1980) Van Helsing was stripped of his status as a vampire authority and instead was made merely a concerned father With his standard "little Jewish man" accent cripbed from character actor Albert Basserman (1940's FOREIGN CORRESPONDENT), Olivier made for a frail Van Helsing with none of the force of his former stage costar, Peter Cushing. While the play's confrontation scene between Dracula and his nemests survived into the screenplay, the dynamics were considerably less ened. Olivier's best moment comes when Van Helsing discovers his dead daughter—as a favor to director John Badham, he echoes his classic stage performance of OEDIPUS (1946) and gives vent to a heartbreaking nowl of pain and anguish.

Peter Cushing never saw the 1979 production of DRACULA, but was amused to learn that Olivier had "borrowed" Albert Basserman for his performance. "Albert Basserman, lovely actor! He didn't have any chin, did he? He was what we used to call a chinless wonder, with a sort of little fluffy mustache. On, how clever! And

Larry was absolutely br.lliant at accents

Sadly forgotten is the Cable Ace award winning TV presentation of Bob Hall and David Richmond's colorful and vigorous adaptation, THE PASSION OF DRAC-ULA (1980) Christopher Bernau's powerful, magnetic Drac-

ula, which he had created in the off-Broadway production, was a very rich and theatrical characterization. He was opposed in the television version by Malachi Throne, a Van Helsing much in the Van Sloan and Cushing tradition. We have a stolid man in his middle age, articulate and knowing, convinced of a danger that others cannot understand. He's not as agile physically as Cushing, who leaps windmill fans and bolts down refectory tables. Yet he has the same firm authority, bravery, and confidence to confront the unknown shared by both Cushing and Van Sloan in the role. Van Helsing in this production gets the King Laugh speech that is one of the wellsprings of the inner workings of the professor's character in the novel, but seldom appears in adaptations. A mixture of melodrama and humor, THE PASSION OF DRACULA is a delicious concoction. The Showtime production's continued unavailability is a loss to vampire lovers, and Christopher Bernau's splendid Dracula deserves a much wider audience.

Klaus Kinski emerged again in 1986 to reprise his vampire portrayal in VAMPIRE IN VENICE, written and directed by Augusto Caminito. "Time has no meaning in a life that never ends," Nosferatu says—and it certainly seems as though the film will never end, either. A ponderous affair with a lot of murky views of Venice and a lot of extras traipsing about in 18th-century costume, VAMPIRE IN VENICE features Christopher Plummer as the Van Helsingesque Professor Catalano, the world's foremost authority on vampires. "Shunned by Death itself," this Nosferatu, without the famous makeup and sporting a shaggy "Igor" wig, is a rapist, not a seducer. By the time Catalano fails in his attempt to quell the vampire, decides to end it all, and jumps into the Canal, the

viewer may want to follow him.

Van Helsing's appearance in Fred Dekker's fond homage to the Universal Monsters, THE MONSTER SQUAD (1987), is mostly limited to a pretitle sequence set in Dracula's Castle (complete with Browningesque armadillos). Played by British veteran actor Jack Gwillim, Van Helsing is in full action mode: lean, goateed, armed with stake and crossbow-but sucked into a Vortex of Evil. Van Helsing reappears just in time at the end of this rather awkwardly scripted film to give young monster-hunter-in-training Sean Crenshaw (Andrew Gower) the thumbs up before—in a gesture not unlike Sherlock Holmes clasping Professor Moriarty in a death grip at the Reichenbach Falls-dragging Dracula (Duncan Regher) into Limbo. (Jack Gwillim had a long history on both the British and American stage. Among his many roles were Colonel Fickering in the 1981 revival of MY FAIR LADY and as Duncan in fellow-Van Helsing interpreter Christopher Plummer's 1988 production of MACBETH.)

Scripted by Shane Black and director Dekker, THE MONSTER SOUAD rests somewhat uneasily between a poignant fondness for the days of Famous Monsters and a genuine desire to scare. Somehow, kids getting their hands on real guns doesn't play quite so innocently any more; this kiddle romp has a surprisingly high body count. Still, there are some nice individual moments. The Monster Squad's clubhouse is adorned with Universal stills and Hammer posters. One of Dracula's transformations into a bat is done in the old John Fulton way, as an animated shadow on the wall. The Frankenstein Monster (Tom Noonan) still just wants to be loved. That Noonan is able to capture that classic Karloff quality is one of the film's greatest successes. The makeup recreations evoke the Universal look without copying it. The studio refused to grant permission to recreate the originals, and the monsters—not inappropriately—look more like the Aurora model versions of the period being sentimentalized. Unfortunately, the script comes apart just like the Auroras did when their glue got old, but not before Jonathan Gries offers an excellent turn as the

Werewolf. (He gets to paraphrase Henry Hull's last line in 1935's WEREWOLF OF LONDON, giving thanks for the bullet that ends his suffering.)

"Ja, Dracul-vampires do exist. This one we fight. This one we face.

-BRAM STOKER'S DRACULA (1992)

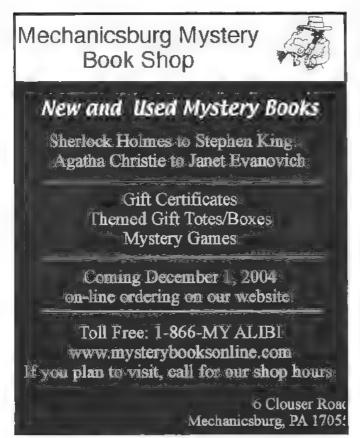
Sir Anthony Hopkins is one of the great actors of his generation. He has an Oscar for his portrayal of one of the most vivid villains of recent memory, Hannibal Lector in SILENCE OF THE LAMBS (1991). He also has three BAFTRAS and two Emmys (for his performances as accused kidnapper Bruno Hauptmann in 1976's THE LINDBERGH KIDNAPPING CASE and as Adolph Hitler in 1981's THE BUNKER.). Onstage, he has been both a memorable MACBETH (1972) and KING LEAR (1986). Like fellow Van Helsing Frank Finlay, Hopkins has specialized in portraying literary and historical figures, including Richard the Lionhearted in THE LION IN WINTER (1968), Quasimodo in THE HUNCHBACK OF NOTRE DAME (1982), Richard Nixon in NIXON (1995), Pablo Picasso in SURVIVING PICASSO (1996), and John Quincy Adams in AMISTAD (1997) Trained at RADA, Hopkins joined yet another future Van Helsing, Laurence Olivier, during Olivier's tenure at the UK National Theatre.

"Beware Thanksgiving," a tag line apt to strike more fear in the hearts of turkeys than in horror fans, was the phrase used on buttons to promote Francis Ford Coppola's version of Stoker's Dracula, rather than the Love Never Dies" blurb emblazoned on posters. The latter was a more accurate description, capturing the film's main variance from Stoker. Richard Matheson had used the reincarnated love angle in the Dan Curtis televersion, but screenwriter James V. Hart, professing great adherence to Stoker, actually turned the piece into a love story of a misunderstood Prince instead of the horrorfilled tale of an implacable monster. Once Winona Ryder, who played Mina Murray, piqued Francis Ford Coppo-la's interest in the project, DRACULA escalated into a grand extravaganza, a Zefferellian fever dream. In Coppola and Hart's fin de siecle fantasy BRAM STOKER'S DRACULA, it is therefore not too surprising that we find one of the most eccentric portrayals ever of Stoker's grand Dutchman.

Hart appropriated the events of Vlad Tepes' life as revealed in In Search of Dracula (1972) by Raymond T. McNally and Radu Florescu, a resource also used by Matheson. The film opens with a prologue that has litthe to do with Stoker and everything to do with the special conceil of the filmmakers. We are treated to a shadow play of warrior Viad the Impaler that resembles something out of Kurosawa by way of John Boorman. Next follows Dracula's grisly condemnation of God-or rather Dracul's" condemnation of God, since another of the film's conceits is that Dracula's name when used is seldom the one we know. The screenplay spends so much time on the romantic reincarnation theme that there's precious little room for anything else. The film is opera

without the music, Stoker by way of Puccini.

Gary Oldman is admittedly intriguing as the aged Count. Saddled with one of the more bizage hairdressings in film -a sort of bouffant geisha number that makes him look like Beulah Bondi playing the father in a road company of FLOWER DRUM SONG-Oldman's ripe overplaying sets a standard for excess that becomes the film's standard acting approach (He's certainly matched by Hopkins as Van Helsing, Sadly, Oldman's Old Dracula quickly morphs into Oldman's Young Dracula, complete with hippie hair and Carnaby Street blue sunglasses. When his big love scene with



Mina finally arrives, he has no chance to match the power of former Draculas Lee and Lugosi

Van Helsing: Blood. The diseases of the blood, such as syphilis, that concern us here. The very name venereal diseases, the diseases of Venus, imputes to them divine origin, and they are involved in that sex problem about which the ethics and ideals of Christian civilization are concerned. In fact, civilization and syphilization have advanced together

Van Helsing's entrance at Hillingham is staged as a tr.bute to Father Merrin's entrance in THE EXORCIST (1973). Most notable in Hopkins' performance is an expansion on Abraham's wicked sense of humor and tendency to be brusque. The actor's apparent over-the-top portrayal is actually well based within Stoker's text; it is simply a feature which few actors and writers have explored. This Van Helsing is droll, as in the text quoted above, a sort of maverick mentor. In crisis performing a risky transfusion, the doctor has time to jest with Arthur Holmwood (Cary Elwes)-"The last drop [of your blood]? Thank you, you're very welcome, ja—I don't ask as much as that—not yet." At table with Jonathan Harker (Keanu Reeves) and Mina, he offhandedly informs the young couple of staking and decapitating their friend Lucy Westerra (Sadie Frost), all the while carving into a very rare roast of beef. The doctor/teacher/sage also seems to have a magician's working knowledge of Houdini-like disappearances. Hopkins and Coppola expand on these qualities and play Van Helsing as one of "God's madmen," who has seen so much of life that his resultant existentialism is countered by a fierce devotion to both science and the power of faith. At the line "This is the foe I have fought all my life," Van Helsing gives a laugh worthy of Lear and is soon seen humping young Quincy Morris' leg like an excited dog, madly declaring victim Lucy as a "bitch of the Devil, a whore of darkness." Morris (Bill Campbell) calls him an "old coot" and, as Van Helsing suddenly stops and announces that "we may still save her precious soul, but not on an empty stomach" we in the audience might tend to agree. Hopkins pulls out all the stops. In his wide brimmed hat (a style also used by Hugh Jackman in VAN HELSING), leading his band of suitors in pursuit of the Beast, he puts an as tonishingly eccentric spin on the old boy. If not completely in the serious Van Sloan and Cushing traditions, Hopkins is one of the most memorable features of the last motion picture version of the original story that we're likely to see for some time. While not the definitive adaptation it purported to be, BRAM STOKER'S DRACULA is nevertheless a fascinating and lush variant.

"She's almost dead . . ."
—DRACULA DEAD AND LOVING IT (1995)

Compared to LOVE AT FIRST BITE, Mel Brooks' DRACULA DEAD AND LOVING IT (1995) is the better laugh-getter. While it was a disappointment at the box office, the film has proven almost a decade later to be a fun exercise and a worthy example of director and star Brooks' exceptional talents in comic timing. If not a classic on the level of Brooks' YOUNG FRANKENSTEIN (1974), DRACULA DEAD AND LOVING IT contains at least two sequences as funny as anything the master has put on film. The first is a small scene with two great comic actors, veteran Harvey Korman as a Nigel Brucean Dr. Seward, and the talented Peter MacNicol, bril.iantly channeling Dwight Frye's Renfield as he stuffs his mouth with insects while enjoying polite conversation with his doctor. The scene is simple and very fine. The familiar staking of Lucy Westerna (Lysette Anthony) in Brooks' able hands is a classic comedy moment, with Jonathan Harker (Steven Webber) encountering far more plasma than ever seeped through Baroness Meinster's robes in THE BRIDES OF DRACULA.

Brooks takes on the role of Dr. Van Helsing and, as Laurence Olivier before him, channels Albert Basserman for his accent and Sigmund Freud for his costume and look. Anthony (looking for all the world like Andree Melly in BRIDES OF DRACULA), Crive Revill (in a Michael Ripper role), and Anne Bancroft (as Madame Ouspenskaya, the Gypsy Woman) all stand out. The very difficult task of walking the tightrope between menace and comic mayhem in creating a farcical Dracula is easily managed by Leslie Nielsen.

Ever since the rhapsodic waltz in Don Sharp's THE KISS OF THE VAMPIRE, it's been the custom to give bloodsuckers a musical moment or two. THE FEARLESS VAMPIRE KILLERS (1967), LOVE AT FIRST BITE, and VAN HELSING have all featured them. The one in DRACULA DEAD AND LOVING IT, featuring a large glass mirror, is an excellent example. While perhaps not a sterling classic, writers Steve Haberman and Rudy De Luca's loving sendup of Browning, Hammer, and Coppola is aging nicely—and loving it

Christopher Plummer brought considerable panache to Abraham Van Helsing in WES CRAVEN PRESENTS DRACULA 2000 (released as DRACULA 2001 in the UK). Plummer has long previous experience in strolling the Scarlet Streets, including his performance as Sherlock Holmes in MURDER BY DECREE (1978)

Turns out Old Abraham was infected with Dracula's blood when he caught and staked him all those years ago. Carfax Abbey—now known as Carfax Antiquities—has become a relic of architecture in the London of the New Millennium. In reality, the building houses the undead corpse of "Draculea" himself. "Draculea, not myth. No raving of a mad Irish novelist. Oh, no, he's real, I assure you," the ever vigilant Van Helsing reveals. There are such things. Young protege Simon Sheppard (Johnny Lee Miller) responds with, "This is the fucking Twilight Zone."

DRACULA 2000 is distinguished by an impressively handsome production. Peter Pau's cinematography, Carol Spier's production design, and the editing of Patrick Devaney Flanagan and director and coauthor Patrick Lussier is wonderfully inventive. There's so much to admire in this stylish continuation of the seemingly eternal battle between Van Helsing and Dracula that it comes as a great disappointment that the final reel becomes overburdened with a confused religious parable. The secret of Dracula's unending life in death—he is the eternally cursed Judas Iscariot! Van Helsing has become his keeper, "Always I have struggled to discover who he really is, living on his blood filtered through leeches to stay alive." And the daughter of Abraham, Mary Heller (Justine Waddell), is the New Mary of the Millennium.

Before the script goes batty, DRACULA 2000 features a strong supporting cast of young players, including Danny Masterson, Nathan Fillion, Lochlyn Munro, Jeri Ryan, Omar Epps, and Shane West. (In 2003's THE LEAGUE OF EXTRAORDINARY GENTLEMAN, West, playing Tom Sawter, encountered another old friend of Drac-

ula's—Mina Harker.) The Count is played by Gerard Butler in full Langella-style Lord Byron hairdo. He walks a tricky line and succeeds very well, even managing that old chestnut of "I never drink . . . coffee."

And thus we come full circle to this year's VAN HELSING. Professor Van Helsing has become in some ways as famous as his nemesis, Count Dracula. Certainly the men who have played him are a marvelous band. From the venerable Edward Van Sloan to the iconic power of Peter Cushing who defined him for a new generation, from a trio of lauded Shakespeareans to the loving parody of a master comedian and on to a 21st-century matinee idol, Stoker's wise Dutchman has continued to enthrall and engage our imaginations. Never mind that in his latest screen incarnation he's morphed into a videogame Indiana Jones or that in Broadway's current Helsing, like Dracula, will always be with us. We can only imagine what form Van Helsing will take next. We only hope he brings the cocoa.

SCREEN AND SCREEN AGAIN

Continued from page 36

gree or another on each of his subsequent films. There was even some outrage over JEEPERS CREEPERS (2001), though the film downplayed the issue by focusing on 23-year-old Justin Long in the lead role. It was obvious that a lot of people simply didn't think Salva should be allowed to make films-period! With JEEPERS CREEPERS 2, Salva appears to have simply decided that he's in a lose-lose proposition and opted to give his detractors exactly what they expect. He's fash oned a a film for which you expect to see a disclaimer stating that all the boys—at least the undressed ones-are over 18. (They mostly appear to be the usual 20-something movie highschool kids.) The whole idea is inherently odd. What exactly is one to make of Salva cooking up a concept grounded in a predatory monster with a penchant for making dinner out of predominately young, predominately male, and predominately shirtless victims wearing perilously low-hung bluejeans? What, indeed! It's almost impossible not to have an amateur psychology field day with this. Furthermore, Salva twice presents his monster trussed up like a scarecrow (read: crucified) with two other non monstrous scarecrows! (Let's not even bring in the question of the initials of the title) Much like the film's humor, the real question is how conscious any of this is-and on that score, we have no answers. There's just no way to ignore the sheer number of beefcake shots in the movie. How seriously to take any of this is another matter. It's so over-the-top that it would hardly be surprising if the filmmaker was having us on

DVD extras include commentaries by Victor Salva, Jonathan Breck, cast members, and production crew, the behind-the scenes documentary A DAY IN HELL, several featurettes; a photo gallery; and storyboards of scenes ultimately dropped. Whether or not the Creeper is slated to become one of the iconic figures of modern horror remains to be seen, but Slava's creation acks one seeming essential of such "crowd pleasers" as Michael Myers, Freddy Kruger, and Jason Voorhees a quickly identifiable musical theme. Every good monster needs one.

-Ken Hanke

JACK PIERCE: THE MAN
BEHIND THE MONSTERS
Visionary Cinema \$25.00
GREASEPAINT & GORE:
THE HAMMER MONSTERS OF
PHIL LEAKEY & ROY ASHTON
Tomahawk Media—£19.99

Two labor of love productions about three of the top makeup artists in horror film history cover their subjects in completely different fashions. JACK PIERCE. THE MAN BEHIND THE MON-STERS is a video record of a June 2000 stage presentation dramatizing the famed artist's life and career. Program creator and Visionary Cinema president Scott Essmann carefully researched the project and got some top makeup artists to recreate such Pierce's classic cre ations as Frankenstein's Monster and The Mummy, While fright fans may think they know everything there is to know about Jack Pierce, I can't say I've ever heard any of them discussing Pierce's early life as a professional ball player and bit player in films.

The show stars Jerry Shields as Pierce (in—naturally—a wonderful makeup) telling his life story as he refers to pages in a red binder. (It might represent Pierce's scrapbook, but on the other hand it may simply be the script.) Occasionally he react to an unseen booming voice (Bob Stilwell, standing in for Pierce's employers). Pierce's famous monsters are paraded before us in a series of recreations of famous film scenes—and, at one point, a backstage scene between Pierce and Conrad



Veidt (Alan August), who makes up as THE MAN WHO LAUGHS (1928) during the dialogue. Daniel Roebuck offers a fine Ygor and Kevin Isola is spot on as Basil Rathbone

JACK PIERCE: THE MAN BEHIND THE MONSTERS is an informative and vital DVD addition to the collection of any classic monster fan. The extras alone—footage from a 1957 episode of THIS IS YOUR LIFE, with Pierce presenting Boris Karloff with one of the Frankenstein Monster's original neck bolts; behind-the-scenes footage of the stage show, comments from makeup master Dick Smith and horror's number one fan, Bob Burns—make it well worth owning

From England comes GREASEPAINT & GORE: THE HAMMER MONSTERS OF PHIL LEAKEY & ROY ASHTON, twin documentaries giving the lowdown on Hammer's relatively unsung makeup artists. Using footage from public-domain trailers; new interviews with several Hammer veterans, including Chris

Continued on page 80

A MONSTROUSLY FUNNY TALE OF UNLIKELY FIENDS—ER, FRIENDS

BORIS AND BELLA

Carolyn Crimi

Illustrated by Gris Grimly

www.madereator.com

It will take a Halloween party like no other—a full creature-feature of beasts, ghosts, and creepy-crawlies, and some of the fanciest dance moves since Morrie Mummy shook a leg clean off. So grab a mug of ghoul drool and join the fun!

Praise for Boris and Bella:

"Crimi's corpse-fresh text and Grimly's fiendish visual details make an equally pleasing pair." — Publishers Weekly

⊠Harcourt

www.HazcourtBooks.com

Price and availability are subject to change without notice. Price is higher in Carilda illustrations copyright © 2004 by Gris Grimty. All rights reserved.



Van Dyke's in MARY PO?PINS (1963), but then, big-budget films also suffer this problem. (Kevin Costner as Robin

Hood? Please!)
Alpha Video, best known for its inexpensive public domain titles, has started a New Cinema series for its brand new acquisitions of which DR. JEKYLL & MR. HYDE is the first. Reproduction is top notch, and the DVD contains a lot of extra features, including a very informative director's commentary, a "Making Of" documentary, de leted scenes, and more.

-Kevin G. Shinnick

SCREEN AND SCREEN AGAIN

Continued from page 79

topher Lee and Hazel Court, and recordings and interviews with the two artists themselves, the documentaries cover Hammer from the beginning through the filming of RASPUTIN THE MAD MONK (1966). The behind-the-scenes photos and sketches are from the personal collections of the creative duo

There are some unanswered questions—unasked questions, really. For instance, we never learn why Phil Leakey left Hammer after THE REVENGE OF FRANKENSTEIN (1958) even though he worked elsewhere until 1975, nor wny the producers arbitrarily end their documentaries with RASPUTIN, when Ashton occasionally worked with the studio up through HANDS OF THE RIPPER (1971).

Still, Creators Bruce Sachs and Russell Wall are to be commended for giving Leakey and Ashton their long overdue due A word of warning, however — GREASEPAINT & GORE is a Region O NTSC disc, so please make sure your DVD machine can accommodate it.

---Kevin G. Shinnick

DR. JEKYLL & MR. HYDE Alpha Video —\$6.98

Understandably, the news of yet another film version of Robert Louis Steven son's immortal 1886 novel The Strange Case of Dr. Jekyll and Mr. Hyde was at first met with skepticism. Surely the days (and nights) of classic horror were long past, and this would be just one more slasher gorefest. Wrong! DR. JEKYLL &

MR. HYDE (2002) is a return to form! Classic horror lives!

Director, writer Mark Redfield cast himself in the challenging and difficult title roles That he can wear so many hats and stall deliver the best performance in the film is a tribute to his versatility and talent. The production shifts the tale from Stevenson's 1886 to 1900. Lawyer Gabriel Utterson (Carl Randolph, is trying to discover what power the ominous Mr. Hyde holds over his friend, Dr. Henry Jekyll, Jekyll is the kindest of men, but his philanthropic ventures haven't won the admiration of Mordecai Carew (R. Scott Thompson) brother of Jekyll's fiancé, Miriam (Kosha Engler). Falsely informed that she does not wish to see him, Jekyll disappears and Hyde appears on the scene, seeking out Claire Cane (Elena Torrez),a tallen woman whom Jekyll earlier treated for cuts inflicted by her violent over, Jack Little (Robert Leembruggen).
The film is reminiscent of ABC's TV's

The film is reminiscent of ABC's TV's stylish, late-night telefilms from the seventies, such as the Dan Curtis productions FRANKENSTEIN (1973) and THE PICTURE OF DORIAN GRAY (1973). Costuming, sound, and set direction are outstanding, particularly on what must have been a small budget. The sets combine actual locations, studio work, and miniatures

Redfield is outstanding in the lead, and Torrez, Engler, and Alena Wright (as Annie Jackson, Claire's crony) also provide fine work. Some of the minor roles are filled by locals with Cockney accents about as convincing as Dick

BITE ME!

El Independent Cinema-\$19 99

BITE ME! (2004), the latest of EI Inde pendent Cinema's Shock-O-Rama productions, veers away from the grim landscape of THE SCREAMING DEAD (2003) to offer a tongue-in-check retro look at a favorite horror topic—k.ller bugs Nasty killer bugs Bloodsucking killer bugs Big killer bugs. Written and directed by Brett Piper, the film unlike so many horror comedies—is actually quite funny, with an endearing, off-the-wall quality all its own

The Go-Go-Saurus (a Godzilla-like giant model towers over the building) is not the hot spot strip club of days gone by. The crowds are smaller, the take is less, and the strippers are bored or stoned. Club owner Ralph Vivino (Mike Thomas, the scene stealer from 2003's LORD OF THE G-STRINGS) has two

Continued on page 82

كالمنال المنال ا

Deadline: December 31, 2004, for Issue 53. Basic Rate: 70 cents per word. \$15.00 minimum. Bold face and/or full caps add 40 cents per word (80 cents for both). Display ad, 2½ X 2½, \$70. Payment: check or money order, payable to Scarlet Street, must accompany ad. Mail to: Scarlet Street, PO Box 604, Glen Rock, NI 07452.

TAPES OF TERROR.COM! Shop Online! 3,000 Videos!! Our 22th Year'!! Visa, MC, Amex, Paypal. \$3 Cataiog: P. Riggs, 11430 Mullims (55) Houston, TX 77035-2632

WANTED: old physique/muscleman magazines and photographs from the 1950s and 1960s of John Hamill, Gary Conway, Richard Harrison, Glenn Corbett, Dennis Cole, William Smith and other actors. E-mail Richard Valley at reditor@aol.com

ADVERTISE IN SCARLET STREET!

SOMETHING WEIRD VIDEO! Your source for rare nostalgic exploitation and sexploitation films from the 1930s-1970s! All videos \$15! DVDs available Send \$5 for our complete catalog! Include age statement 18+ only! SWV, POB 33664, Seattle WA 98133, phone 425-290-5830, fax 425-438-1832, www.somethingweird.com

COMING SOON: THE FAST COAST HOLLYWOOD HORROR TOUR. Vendors*Celebrities*Monsters www.eastcoasthorrortour.com 201 998-3968

WANTED: photos, articles, press material on the films SOMETHING FOR EVERYONE, ENTERTAINING MR. SLOANE, DEEP END, VICTIM, actors Anthony Corlan, Peter McEnery, John Moulder-Brown Also VHS or DVD of CONFESSIONS OF FELIX KRULL (starring John Moulder-Brown). E-mail Richard Valley at reditor@aol.com.

FREE CATALOG! Collector's erotic sci fi/ horror videos and DVDs. F.P. (SC), Box 191H, Montreal, Canada H3G-2K7 (18+)

ADVERTISE IN SCARLET STREET!

NEWS HOUND

Continued from page 23

The Wicked Stage Andrew Lloyd Webber has reteamed with his original PHANTOM Michael Crawford for THE WOMAN IN WHITE, a new West End adaptation of novelist Wilkie Collins 1860 Gothic thriller. The production opened in September under the direction of SUNSET BOULEVARD's Trevor Nunn, London critics lauded Lloyd Webber's score but gave mixed assessments to the book by playwright Charlotte Jones, Crawford -nearly unrecognizable in borderline grotesque prosthetics as the obese Count Foscoshares the stage with Edward Petherbridge, best known for his televised turn as Lord Peter Wimsey in a trio of 1987 BBC productions.

Crawford's most recent Stateside stage appearance as the fanged f.end ish Count Krolok in DANCE OF Tilf VAMPIRES (based on Roman Polanski's 1967 film THE FEARLESS VAMPIRE KILLERS) was an abbreviated one—the Broadway run closed last January after only 56 performances. Vampires seem to have an unpredictable stake on Broad-

THE FEARLESS VAMPIRF KILLERS flopped on Broadway, flies on DVD.



way—Frank Wildhorn's DRACULA, THE MUSICAL is still flying at press time despite bad reviews, but a planned tuner based on Anne Rice's The Vampire Lestat by pop icons Elton John and Bernie Taupin is rumored to be on permanent hold, despite the announcement of a Fal. 2005 debut. DANCE OF THE VAMPIRES' composer/lyricist Jim Steinman's other batty movie-based Broadway project, BATMAN—to be staged by director Tim Burton—ts also rumored to baye bitten the theatrical dust

The motion picture screen continues to be an active source for new stage productions, however, with adaptations in development of AN AMERICAN IN PARIS, MY MAN GODFREY, TOOTSIE, PLAASANTVILLE, YOUNG FRANKFNSTEIN, and EDWARD SCISSORHANDS. Eric Idle's musical SPAMALOT, based on MONIY PYTHON AND THE HOLY GRAIL, is set for a Spring 2005 Broadway bow, and D sney's West End staging of MARY POPPINS by producer Cameron Mackintosh opens in December

Perilous Publications

The creators of last Spring's top-sell.ng horror comic The Black Forest have concocted a new illustrated terror tale for Image Comics. The Wicked West. (See the illustration on page 23.) Illustrated by Neil Yokes and cowritten by screenwriter/directors Todd Livingston and Robert Timell, the new graphic novel swaps the previous title's World War I European setting for the American West of 1870. It's the tale of a high plains drifter who finds h.mself in a frontier town overrun by vampires. For more information, visit www.thewickedwest.com

Gone, but never to be forgotten screen SUPERMAN Christopher Reeve, music legend Ray Charles; pioneering Disney an mator Frank Thomas; photographers Eddle Adams and Richard Avedon; au thor and broadcaster Bernard Levin, TV news anchor Larry McCormick; disc jock eys Chuck Leonard and Scott Muni; guitarist Johnny Ramone (John Cummings), singers Laura Branigan, Skeeter Davis Rick James, and Carl Wayne (of The Move); lyricist Fred Lbb; autnor/com poser Eugene Raskin; special effects artist Martin Becker, puppeteer Peter Baird; makeup artist Tom Tuttle; cinematographers Neal Fredericks and David Myers; composers Elmer Bernstein, Jerry Goldsmith, Piero Piccioni, and David Raksin; voice actors Jackson Beck and Danny Dark; f.lm editor Geraldine Peroni, screenwriters Arthur Alsberg, S. Bar-David (Shimon Wincelberg), Joseph Bonaduce, Frank Chase, George Kirgo, Robert Lees, Robert Lewin, and Rod Peterson: producers Lawrence P. Bachmann, Michael Relph Max J Rosenberg, and Malcolm Stuart; directors Russ Meyer, Seymour Robbie, Ismael Rodríguez. Daniel Petrie Sr., and Irvin S. Yeaworth Jr , and actors Acquanetta, Vivian Austin, Joan Barclay, Peter Birrell, Feter Blytne, Cartlin Clarke, Paula O'Hara Coburn, Tim Choate, Rodney Dangerfield, Georg ne "Miss Torso" Darcy, Carlo Di Palma, O. L. Duke, Charles Eaton, Sam Edwards, George "Buck" Flower, Paul "Mousie" Garner, Virginia Grey, Dorothy Hart, Jane Hoffman, Frances Hyland, Frederick Jaeger, Suzanne Kaaren, Colin MacCormack, George Maliaby, Hugh Manning, Port land Mason, Frank Maxwell, Sammy Mc-Kim, J. Edward McKinley, Margo McLen nan, Joan Morgan, Jeff Morris, Richard Ney, Glyn Owen, Hildy Parks, Fred Pink ard, Pat Roach, Madeleine Robinson, Eugene Roche, Peggy Ryan, Renée Saint Cyr, Archie Smith, Lyn Thomas, Lou Walker, Peter Woodthorpe, Howard Keel, and the cinema's iconic scream queens Janet Leigh and Fay Wray

Send The Hound your questions, comments and compliments via email to

SECOND OPINION

Continued from page 45

OF THE OPERA (1925), Hammer's THE KISS OF THE VAMPIRE (1963), and THE FEARLESS VAMPIRE KILLERS (1967)if only they can get past the fact that it's not as good as its models and isn't a classic horror picture. Chunks of it don't work and at times it resembles a video game. (There's one fall done by Kate Beckinsale—or her CGI equivalent—that looks like a pinball game as she bounces from here to there to there) For everyone else, VAN HELSING ought to work as a great lumbering popcorn movie. It's big, loud, fast-moving, and constantly good to look at-as are its lead charac ters, Individual scenes are breathtaking and, while the story doesn't hold together, parts of it actually manage moments of genuine suspense. As for the gripes that it's not exactly subtle-well, we're talking a Stephen Sommers summer release flick, not "Merchant Ivory Meets the Monsters

The DVD comes fully equipped with the usual "exclusive special features"—in this instance, a guided tour through Dracula's Castle, a Van Helsing game, and assorted featurettes, including THF LEGEND OF VAN HELSING.

JONATHAN BRECK

Continued from page 37

JB: Oh, that's come up in interviews before, believe me! (Laughs) But for the first movie people appreciated the fact that it was brother and sister and they weren't romantically involved, too.

SS: In fact, it's hinted that the boy may in

fact be gay.

IB: That was kind of a fresh dynamic, because it always seems to be that it's some boyfriend and girlfriend on the road. From my perspective, I didn't have a lot of experience in the horror genre I've been misquoted as having said that I wasn't a fan of the genre, but that's a misprint. What I said was that I didn't have a lot of experience in the horror genre before JFEPERS CREEPERS I thought it really served me, because I approached this role like any other acting role. I didn't have a preconceived notion-either consciously or subconsciously of any other performances before me. That really helped me. If you're a huge fan of the genre, you can't help but let things enter into your consciousness about something somebody did in a movie you saw when you were 10

SS: If there is a JEEPERS CREEPERS 3, will the character be expanded even further?

JB: I think so. There have been talks of a prequel. The creators—Victor and every body involved with this—are interested in making not just another rehash of the first two movies. They're interested in making a fresh, interesting new movie with a bunch of new things in it We were all leery of doing the first sequel because most of the time se-

quels just don't measure up. I think

you can look for more innovations if

we go ahead and do a third movie. It will basically stand on its own. Obviously, a lot of things will be similar, but it will be its own movie with new ideas and it will reyeal new things.

SCREEN AND SCREEN AGAIN

Continued from page 80

weeks to come up with the money to save his club, otherwise tough-as nails Theresa Razzını (Julian Wells) w.ll take it over lock, stock, and bosoms.

Ah, but Ralph has a sly moneymak ing scheme—all he need do is smuggle in some really top quality bio-engineered pot, for which he already has a buyer lined up. Unfortunately, Ralph not only has a buyer, but he also has some mutant spiders that have hidden themselves away inside the crates and are now, thanks to a stripper named Amber (Cait-

lin Ross), on the loose.

BITE ME!, like Roger Corman's spacy horror comedies of the late fifties (1959's A BUCKET OF BLOOD) and early sixties (1960's THE LITTLE SHOP OF HOR-RORS), marches to its own crackpot tune. One of Go-Go-Saurus patrons is a whacked out DEA agent named Miles McCarthy (John Fidele, in a wonderfully manic performance), who gets shot, abused, and bitten, and finally mu tates into a giant animated spider/man hybrid. This monstrosity goes Bugo A Mano with goofball exterminator Ter-rence "Buzz" O Reilly (Rob Monkiewicz) and stripper Crystal (EI star Misty Mun dae, who revels in kicking-instead of just showing butt).

The 88-minute film features loads of fright film references and, of course, naked women and lesbian love scenes. Add some incredibly sophisticated stopmotion effects, a car crash, a few strip scenes, and you've got a very entertaining spoof that points a fresh direc-

tion for EI's Shock O Rama.

-David Guffy

BULLDOG DRUMMOND ESCAPES, BULLDOG DRUMMOND'S SECRET POLICE

Image Entertainment-\$24.99

From Image Entertainment comes a double bill of two of the eight Bulldog Drummond adventures produced by Paramount in the 1930s—BULLDOG DRUMMOND ESCAPES (1937) and BULLDOG DRUMMOND'S SECRET POLICE (1939). The former is the first of the Paramount series, based on the character created by H.C. "Sapper" McNeile, with Ray Milland in only appearance in the role Milland adds charm to a part best remembered for being played earlier by the peerless Ronald Colman.

The plot finds Captain Hugh Drummond returning to England to lend support to fidgety sidekick Algy Longworth (Reginald Denny), whose wife is with child Naturally, Drummond winds up doing much more than sitting in a maternity ward—he encounters Phyllis Clavering (Heather Angel, later reunited with Milland in 1962's THE PREMATURE BURIAL), who pretends to faint on the roadside only to make off

with Drummond's car. In record time, Drummond uncovers a nefarious plot by Norman Merridew (Porter Hali) and the other motley residents of Greystone Mansion to steal Phyllis's inheritance. This lighthearted affair zips by in an uninspired but painless manner, punctuated by expected sneering from Hall as the vandyked villain; the novelty of seeing Andy Hardy's mom, Fay Holden, on the side of evil; and some egregious mugg, ig by Denny as the nitwit comic



relief. Milland, by the way, does <u>not</u> execute any particular escape to speak of, thereby making the title meaningless.

STCRET POLICE is the sixth of the Paramount films. Milland was rightfully deemed too important to stay in a B series, so the part of the intrepid investigator was handed over to John Howard, chosen perhaps because of his connection to Colman, having played his dis agreeable brother in LOST HORIZON (1937). He's certainly no match for Colman or Milland, and this Midwesterner's attempt at a British accent leaves much to be desire. To compensate, he's joined by some dependable supporting players, including H.B. Warner as Scotland Yard Inspector Nielson, Elizabeth Patterson as Phyllis's crabby aunt, and, best of all, Leo G. Carroll as a newly

hired butler up to no good.

A remake of Fox's TEMPLE TOWER (1930), this entry finds Drummond and Phyllis (Angel) arriving at the captain's newly reopened estate, Rockingham Tower, for their long overdue mar riage. A befuddled old professor (Forrester Harvey) shows up to announce that a diary containing a secret code holds the key to a treasure buried somewhere in the catacombs of Rockingham, and the hunt is on. Somehow a dream sequence is worked into the storyline, so we can watch footage from previous Drummond films. (Bulldog's Greatest Hits?) Despite this, the movie only clocks in at 54 minutes, which means the pacing is pretty swift overall If you can overlook Denny's insuffer able pratfalls, this entry is an accept able way to pass the time and includes a terrific climax involving a subterranean torture chamber

The Paramount logo does not appear on these DVD editions of the films; instead, the companies upfront are Janus Films and something called Congress Films. The transfers are unspectacular but watchable. Just for the record, Captain Drummond is never once referred to as "Buildog" in either f.lm.

—Barry Monush



THE CASEBOOK OF SHERLOCK HOLMES DVD COLLECTION INCLUDES:

THE DISAPPEARANCE OF LADY FRANCES CARFAX
THE PROBLEM OF THOR BRIDGE
SHOSCOMBE OLD PLACE
THE BOSCOMBE VALLEY MYSTERY
THE ILLUSTRIOUS CLIENT
THE CREEPING MAN

Bonus Features:

- Commentary Track with Director John Madden (Shakespeare In Love, Captain Corelli's Mandolin)
- •TV interview with Jeremy Brett and Edward Hardwicke
- · Production Notes by Richard Valley



THE MEMOIRS OF SHERLOCK HOLMES DVD COLLECTION INCLUDES:

THE THREE GABLES
THE DYING DETECTIVE
THE GOLDEN PINCE-NEZ
THE RED CIRCLE
THE MAZARIN STONE
THE CARDBOARD BOX

Bonus Features:

- Commentary Track with screenwriter Jeremy Paul and Sherlock Holmes expert David Stuart Davies
- Interview with Adrian Conan Doyle
- · Production Notes by Richard Valley

www.mpihomevideo.com



To order call 1-800-323-0442 or 708-460-0555

SHOCK-O-RAMA S

Biff ME

From acclaimed veteran norror director Brett Piper
consec his newest and wildost creation yet
the mutant-bugs-on-the-loose monster movie
and special FX spectagular BITE ME!

BIG BUGS WITH BAD ATTITUDES!

GHE MEI

MISTY MUNDAE (screening from)
ROB MONKIEWICZ (screening from)
JULIAN WELLS (by Jokyll & Mistress from)
Introducing ERIKA SMITH
Introducing CAITLIN ROSS

DVD LOADER WITH EXTRAS Including
Behind-The-Scenesi
GR Music Video Seaturine Misty Mundau
Full Color Booklet and More

الم المراجع ال



www.Steeleo-Rems com

fye

a anable de

IN STARES MAN

HOLLYWOOD



he master detective Sheriock Holmes (Basil Rathbone) and his faithful cohert Dr. Wetson (Nigel Bruce) are back, restored in 35mm by the UCLA Film and Television Archive and digitally remaxioned. These reviv rectored versions of the classic films include the period war bond tab. atudio tago and credits from its original theatrical release. Filled with ominous shadows and interesting carriers angles, the visual beauty of the film in 35mm is stunning.



THE WOMAN IN GREEN (1945):

Four women are murdered and, curiously, all four have been left without their right forefinger. biologic discovers a web of blackmail and hypnotism unlike anything he has ever seen.

PURSUIT TO ALGIERS (1945)

The King of Ravenia has been assassinated and file son Mikoles is new a marked mail. The detective and the good dector take to the sea in order to seleguard the young help eith kis journey from London back to his homeland and throne.

TERROR BY NUGIT (1946)

Lady Margaret's son is found murdered and the 'Star of Fibedeels' has been whiched away. Eccentric and suspicious paneengers line the Scotland Express as Sherlock Holmes, Sr. Wateum and Inspector Lestrade (Dennis Hoev) investigate.

DRESSED TO KILL (1946)

Three identical music boxes manufactured by an inmete at Dertmoor Prison are sold to three random collectors at an auction house in London. A female antagonist (Patricia Morison) and her accomplices attempt to recover the music boxes using all means possible, even murder.

DVD EXTRAS:

- Audio Commentary with: David Stuart Davies
- Tootage of Sir Arthur Conan Dovie
- Production Notes by Richard Valley
- Photo Gallery/Original Movie Posters





EVE/7585 / BRW / Agreet 4 hours 25 min / NA DVD (1) Fell Server Initial to U.C.L. and American









.00160 All. Dyasia. Feetures

SHERLOCK HOLMES

SHERLOCK HOLMES THE WOMAN IN GREEN

SHERLOCK HOLMES IN PURSUIT TO ALGIERS

SHERLOCK HOLMES TERROR BY NIGHT

SHERLOCK HOLMES DRESSED TO KILL







STARRING BASIL RATHBONE AND NIGEL BRUCE

VOLUME THREE

SPEERLOCK HOLMES THE WOMAN IN GREEN STANDARD BASIL RATHBONE MIGE UNUSE WITH HILLARY BROOKE PAUL CANANAGH MENRY DANIEL DRIBHAL SCHEMELY BY DERTRAM MILLHAUSER PRODUCES AND DIRECTED BY SIX ARTHUR CONAN DOYLE PRODUCES AND DIRECTED BY RIPY WILLIAM NEILL

BASIL RATHBONE NIGHT BRUCE SHERLOCK HOLMES IN PURSUIT TO ALGIERS

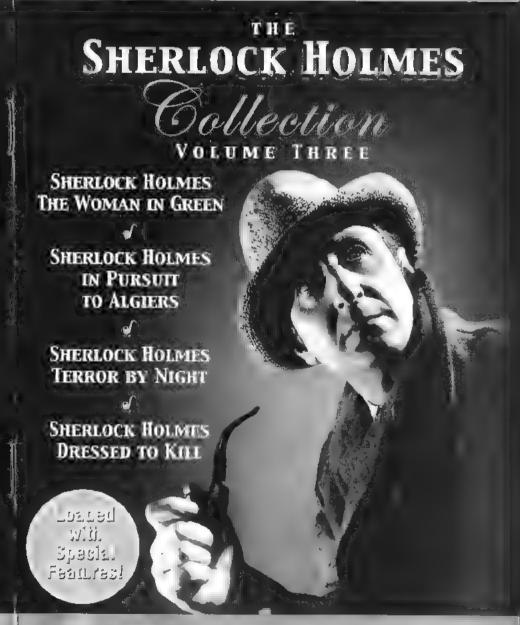
ONIGNAL SEMENPUN OF LEGHARD LEE .

RANGO ON CHANGERS CHEMED BY SIR ARTHUR CONAN DOYLE

EXECUTIVE PRODUCTS DOYNAR BENEFICE PRODUCTS AND INTERPORT ON DOY WILLIAM MELL

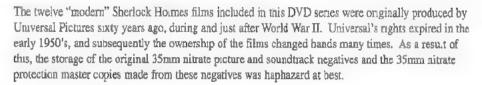
SHERLOCK HOLMES TERROR BY NIGHT
STRAINING BASIL RATHBONE DIGEL BRUCE
WITH ALAN MOWBRAY RENEE GODFREY DERINGS HOEY
SCREENFLAY BY FRANK GRUBER
ARAPTED FROM A STURY BY SOR ARTHUR COMAN DOYLE
EXECUTIVE PRODUCES HOWARD BENEDICT
PRODUCES AND INDESTED BY ROY WALLAM NEILL

SHEREOCK HOLMES DRESSED TO KILL
STANNIC BASIL RATEBONE NICEL BRUCE
WITH PATRICIA MORISON SCHEMPLEY BY LEONARD LEE
AMAPIEU BY FRANK CRUBER FROM A STORY BY SIR ARTHUR CONAN DOYLE
PRESSURE PROMESS NOVINCE AND ARTHUR STORY WILLIAM MELLE
PROMESS NOVINCE PROMESS NOVINCE AND ARTHUR STORY WILLIAM MELLE
PROMESS NOVINCE PROMES





A MESSAGE FROM THE UCLA FILM AND TELEVISION ARCHIVE

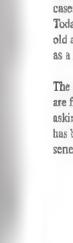


Nitrate film is inherently unstable, and many reels of the original Sherlock Holmes negatives deteriorated over the years – the picture became stained and faded, and the film base began to turn sticky and gooey before collapsing .nto a brownish powder. Fortunately, backup copies on nitrate fine grain master positive film had been made when the films were first produced, but these copies also began to deteriorate over the decades, and today many of the reels of nitrate master positive picture and sound no longer exist.

However, all was not lost because television distributors in the 1960's and 1970's made 35mm and 16mm safety copies of the films on early acetate stock. These copies were flawed in that they lacked the original main and end titles for all of the films in the series, and in addition many of them had only mediocre picture and sound quality. During the past decade, some of these acetate master positive prints and duplicate negatives have become limp and warped because of another type of deterioration known as "vinegar syndrome," so-called because the decaying film gives off a strong odor of acetic acid and smells like salad dressing.

Because large numbers of individual reels of picture and sound of various generations were lost or survive only in a deteriorating state, the quality of the current restorations also varies. In some instances, the original nitrate camera negative is still available intact and the picture quality is excellent; in other cases, the only available elements are copies that are many generations removed from the original Today, it is possible by means of "wet printing" to elements or reduce the appearance of scratches in old and wom films, but many of the Sherlock Holmes elements made years ago were printed "dry" and as a result some blemishes and flaws are photographically built-in to the film.

The current versions of these movies, assembled from materials found in England, France and America, are full length, and include all of the original main and end titles. Even the concluding announcement asking audiences to purchase war bonds on their way out of the theater is there. Though every effort has been made to restore each of the films to the best possible quality, inevitably some parts of the senes look and sound better than others because of the ravages of time.



film and television

"YOU HOPE TO PLACE ME ON THE GALLOWS, I ILLE YOU I WILL NEVER STAND UPON THE GALLOWS. BUT, If YOU ARE INSTRUMENTAL IN ANY WAY IN BRINGING ABOUT MY DESTRUCTION, YOU WILL NOT BE ALIVE TO ENJOY YOUR SATISFACTION."

-PROFESSOR MORIARIY

THE WOMAN IN GREEN



- 2. Tet lainera Murder
- 3. THE WOMAN IN GREEN
- 4. "ATROCTTY IN THE EDGEWARE ROAD."
- 5. THE DYING CLUE
- 6. MORIARTY!
- 7. THE EMPTY HOUSE
- 8. THE MESMER CLUB
- 9. GREEN FOR DANGER
- 10. WATERS OF FORGETFULNESS
- 11. THE SUICIDE OF SHERLOCK HOLMES
- 12. END CREDITS

"There are other Moriartys, but none so defectably dangerous as was that of Henry Daniell," wrote Basil Rathbone in his 1962 autobiography in and Out of Character. Daniell, was the third and last actor to portray the Napoleon of Crime opposite Rathbone's Great Detective in the Sherlock Holmes films of the 1930s and '40s. George Zucco had played the deviliah professor in ADVENTURES OF SHERLOCK HOLMES (1939), gleefully plotting the crime of the century (the 19th century, this being one of andy two times in the series to retain the proper Victorian period) while trading sarcasms with the man from Baker Street. Lionel Atwill was no less ebullient in SHERLOCK HOLMES AND THE SECRET WEAPON (1942)-and, as was... the actor's wortt both onscreen and off. considerably more perverse.

In THE WOMAN IN GREEN (1945), Henry Daniell, a graduate of two previous series entries (1942's SHERLOCK HOLMES AND THE VOICE OF Terror and 1943's Sherlock Holmes in -1 WASHINGTON), was rather more casual in his criminality, playing Moriarty as a businessmanalmost indifferent to his own sinister designs... Daniell had some memorable moments, particularly during a confrontation with Holmes' lifted from Sir Arthur Conan Doyle's "The Final Problem," the 1893 short story in which the two adversaries had perished at the Reichenbach-Falls - but it was left mainly to Hillary Brooke, as the viridescent dame of the title, to provide Holmes with a worthy opponent.

"Henry Daniell was a very heartless man," Hillary Brooke remembered in a 1995 Interview for Scarlet Street magazine. "I never complained about whether we worked late. That was simply a part of the business. But he kept complaining about working late, and I said, 'If you object so strongly, why don't you do something else?" He wasn't a very nice man. He was cold, and he

was very distant and removed, very much what you saw on the screen."

The future Professor James Moriarty was born in London on March 5, 1804, some four months after "The Final Problem" debuted in The Strand Magazine. Danieli's career took him from the English stage to Broadway and a role opposite the relating queen of the American theater, Ethel Barrymore. The inevitable next. step was the long one from New York to Hotlywood, where Daniell made his celluloid bow in the first film version of THE AWFUL TRUTH (1929), as the errant husband played by Cary Grant in the 1937 remake.

Suavely sinister, perpetually haughty, and frigid as a fish-market flounder. Daniell sniffed and sneered his way through such pictures as MADAME & (1937); MARIE ANTOINETTE (1938); THE SEA HAWK (1940); THE GREAT DICTATOR (1940); RANDOM HARVEST (1942); JANE EYRE (1944): THE EGYPTIAN (1954): WITNESS FOR THE PROSECUTION (1957); and THE NOTORIOUS LANDLADY (1962). His brief forays into horror were memorable. As Dr. Toddy MacFarlane in the Val Lewton production THE BODY SNATCHER (1945), he all but stole the show from top-billed Boris Karloff and Bela Lugosi, while as Dr. Emil. Zurich in THE FOUR SKULLS OF JONATHAN DRAKE (1959), he helped make the film a lowbudget staple of television's "creature features." His friendship with director George Cukor proved professionally advantageous, resulting in small but july roles in CAMILLE (1936); HOLIDAY (1938): THE PHILADELPHIA STORY (1940): A WOMAN'S FACE (1941): LES GIRLS (1957): and THE CHAPMAN REPORT (1962). Duniell suffered a fatal heart attack while playing the Queen of Transylvania's chamberlain in Cukor's MY FAIR LADY (1964). His role was assumed by fellow. Lewton veteran, Alan Napier. Strangely, both actors, white-haired and mustached, appear. in the finished film in the same role.

THE WOMAN IN GREEN furthers the gruesome tradition established by the previous year's THE. SCAPLET CLAW (death by five-pronged garden weeder) and THE PEARL OF DEATH (shattered).

spines courtesy of the Hoxion Creeper). Bertram-Millhauser's original screenplay (initially titled INVITATION TO DEATH, and his last for the series) not only draw elements from "The Final Problem." but also pilifered the primary plot device of its 1903 sequel, "The Empty House," For the main. marrative, however, Milihauser sought inspiration, not from Caman Doyle, but from the true-life atrocities perpetrated in 1888 by the world's: most infamous serial killer, Jack the Ripper. In the film, Scotland Yard is baffled by a grim series of "finger murders," in which young women have been killed and mutilated, their right forefingers. removed and carried off. (Millhauser's first draft. presented the victims as preadolescent dirls. but industry censor Joseph Breen would have none of it.) Inspector Gregson (Matthew Boulton. subbing for Dennis Hoev's Inspector Lestrade): seeks Holmes' help, and the trail leads to the beautiful but deadly Lydia Marlowe (Brooke), as vixen with a knack for hypnotism and a partner (Moriarty) who knows how to use that knack to: nick potential victims.

As Lydia, Hillary Brooke (born in Astoria, New) York, on September 8, 1914) made the last of three appearances in the series. (Sho'd had the: piddling role of a military chauffeur in SHERLOCK HOLMES AND THE VOICE OF TERROR and was the helpless Sally Musgrave in 1943's SHERLOCK HOLMES FACES DEATH, Alsandoning her Manhattan modeling career in the late 1930s. Brooke had backed into acting almost by accident.

"I went out to Hollwood. I was on my way to Australia. There was a boat strike on, and I thought, 'Well, I guess I should work.' I didn't want to just sit out here. So I went over to RKO one day and walked in and said. If would like to do a picture.' Very nice casting director. He said, "We're doing NEW FACES OF 1937." I said, "L would love to be in it.' And that's how (started! Everybody works so hard, and I didn't even have an agent! I didn't have anything!"

Not so - she had a look. Tall, blonde, and patrician, Brooke not only was a superb evildoer (in 1944's MINISTRY OF FEAR, 1946's STRANGE IMPERSONATION, and 1953's INVADERS FROM

THE WOMAN IN GREEN

Therlock Holmes

MARS, among others), but a perfect foll for such comic duos as Bing Crosby and Bob Hope (1946's ROAD TO UTOPIA) and Bud Abbott and Lou Costello (as an adventuress in 1949's AFRICA SCREAMS, as a pirate in 1952's ABBOTT AND COSTELLO MEET CAPTAIN KIDD, and as a tall, blonde, patrician neighbor named Hillary Brooke on the 1952 TV season of THE ABBOTT AND COSTELLO SHOW.

"Lou Costello was the worst about not giving you your cue," Brooke recalled. "When I first started to work with him, I called my agent and said, "I just can't do this! I never get a cue!" He said, "Well, you just stay with him," and, sure enough, it worked out beautifully. I had an instinct that - you know - now's the time to talk. When we did ABBOTT AND COSTELLO: MEET CAPTAIN HIDD, poor Charles Lauonton found it difficult. He came to me one day and said, "You know, I'm not getting any cues from Lou." I said, "Just go along with it and enjoy yourself. Just talk when you think you should." And the first thing you know, he loved it. He had a wonderful time!"

Brooke had it easier with her many bad-girl roles. "I used to play a lot of villainesses. I rather enjoyed it. Lots of people were cast repeatedly in certain types of roles. If they wanted a villainess or someone to play 'the other woman,' casting directors would say, 'Let's get somebody like Hillary Brooke.' On, I played a lot of other women!'

In 1957, Hillary Brooke had a minor role in Alfred Hitchcock's THE MAN WHO KNEW TOO MUCH, playing her scenes opposite an actor destined to portray Colonel Sebastian Moran in the penultimate entry in the Rathbone/Bruce, series (1946's TERROR BY NIGHT). The following year, after appearing on TV's RICHARD DIAMOND, PRIVATE DETECTIVE, the actress retired. She died on May 25, 1999.

Lydia Marlowe and Professor Moriarty aren't the only wrongdoers at large in THE WOMAN IN GREEN. The Holmes series had a habit of periodically presenting its criminals in

triads-Giles Conover (Miles Mander), Naorni Drake (Evelyn Ankers), and the Hoxton Creeper-(Rondo Hatton) in THE PEARL OF DEATHS Gregor (Rex Evans), Mirko (Martin Kosleck), and Gubec (William "Wee Willie" Davis) in PURSUIT TO ALGIERS (1945); and Hilda Couriney (Patricia: Morison), Colonel Cavanaugh (Frederick Worlock), and Hamid (Harry Cording) in DRESSED TO KILL (1946). THE WOMAN IN GREEN Offers. No. a change, a quartet - Morlarty; Lydia; Crandon, Lydia's maid (Sally Shepherd); and Dr. Simnell (Percival Vivian), Crandon is an ersatz Mrs. Danvers, devoted to Lydia, but Simnell is an altogether unique-and sick-creation. The physician is white-haired, friendly, and given to playing with children's dolls dressed as nurses. He carries a set of very sharp scalpels. He is, in fact, THE WOMAN IN-GREEN's version of Jack the Ripper, a killer and mutilator of young women who die only so that their severed forelingers can be used to fuel Moriarty's blackmail plot.

IN ADVENTURES OF SHERLOCK HOLMES the Napoleon of Crime alludes to his hated. rival as a creature of fixed habits. So, too, is the professor-he graces three films in the series and literally falls from grace in each and every one (though he never does so anywhere near the Reichenbach Falls). THE WOMAN IN GREEN marked his dying awarr song, but he left behind a question that nags Sherlockian scholars to this day. Was WOMAN's Moriarty, Henry Daniell, truly preeminent in the role as Rathbone claimed? Or, was it George Zucco or Lionel Atwill? Opinions vary, and will continue to do so, but someone connected with a popular 1961 sci-fi adventure film may have left a clue pointing to his own villain of choice. With wicked good humor, he cast Henry Daniell in VOYAGE TO THE BOTTOM OF THE SEA-RES a character named Dr. Zucco...

IN PURSUIT TO ALGIERS



- 1. OPEN
- 2. FISH 'N' CHIPS
- 3. FISHBONE ALLEY
- 4. SITTING DUCK
- 5. All at Sea 🐗
- 6. THE GIRL FROM BROOKLYN
- 7. UNEXPECTED PASSENGERS
- 8. A MAN UNGUARDED
- 9. PAYING THE PENALTY
- 10. PARTY POPPER
- 11. THE LAST TRICK
- 12. END CREDITS

PURSUIT TO ALGIERS is the LOVE BOAT of Sherlock Holmes films. It offers a dash of everything: mystery, intriduct romance, cornedy, and the occasional musical interlude, all of it taking place? on a leisurely cruise firumpeted in Universal's advertising as "5,000 miles of terror") to Algiers. There are murderous attempts via knife, poison, and bomb. There are new songs ("There isn't Any) Harm in That" and "Cross My Heart" by Everett Carter and Million Resen) and old (Robert Burns) "Flow Gently, Sweet Afton," set to music by ..." Alexander Hume). Even Nigel Bruce gets to croon* the 18th-century falk tune "Loch Lomond," There: are startling revelations. ("The late Professor Moriarty was a virtuose on the bassoon.") What there isn't very much of in PURSUIT TO ALGIERS. regretiably, is "pursuit," but the film has its own: peculiar charm, as the runt of the litter so often does. If it's not in the same league as ADVENTURES OF SHERLOCK HOLMES (1939) or THE SCARLET CLAW (1944), neither is it a waste of time. Besides, if Mr. Moto can take a vacation (as he) did in 1939's aptly named MR. MOTO TAKES A VACATION), why can't Shertock Holmes?

As with the Japanese superspy, Holmes is actually undertaking a dangerous mission, transporting the crown prince of Rovenia home following the assassination of the young man's father, the king. Holmes and his charge are sel to travel by plane, but there's no room for the faithful Watson. Arranging to meet his friend en route, the good doctor sets sail on the S.S. Friesland (a vessel cited as one of Holmes' "unrecorded cases" in Sir Arthur Conan Doyle's 1903 tale. "The Norwood Builder").

On board, Watson soon learns that the Great Detective's aircraft has crashed in the Pyreneus. (Nigel Bruce plays Watson's devastation at the news most effectively; it's among his finest moments in the series.) Naturally, it isn't long before the duplicitous Holmes shows up hale. hearty, and only briefly apologetic. (Won't poor Watson ever learn? In the Conan Doyle stories, he's fooled into thinking Holmes has perished with Moriarty at the Reichenbach Falls, and in 1944's SPIDER WOMAN, he thinks his friend has drowned wille on a fishing trie to Scotland.)

Much like ADVENTURES, PURSUIT TO ALGERS sets up a secondary puzzle to solve. (Holmes does so almost as an afterthought.) Again, it concerns some famous gerns-not Britzin's crown jewels this time, but the Duchess of Brookdale's emeralds. Unlike the dual plots in the earlier film, though, the two never mesh, and the emeralds serve mainly to cast doubt on characters innocent of any evil adesign on the prince's life.

Actors Frederick Worlock and Olaf Hytten turn up in the film's early. England-based scenes, but there are fewer regular members of the Holmes stock company along for the ride than one might expect. Morton Lowry (Stapleton in 1939's THE HOUND OF THE BASKERVILLES) plays a mysterious steward and the ublouitous Gerald Harner an obvious red herring the's obvious because Watson suspects him), but Marjorie Rierdan (as a skittish songstress from Brooklyn), John Abbott (as another herring), and Leslie Vincent (as, presumably, the prince) are all new to the series. So is the formidable Resalind Ivan, who had her own cottage: industry playing vexatious nags in such pictures as THE SUSPECT and SCARLET STREET (both 1945). in PURSUIT, Iven plays Agatha Dunham, a Evely and annoying traveler. At a party tossed on their last night at sea, she operces Watson into recounting yet another unrecorded adverture, that of the Giant Rat of Sumatra (mentioned in the 1924) Conan Doyle story "The Sussex Vampire").

Then there's the unholy three who arrive inid-voyage at Lisbon-Gregor (Rex Evans), Mirko (Martin Kosleck), and the mute Gubec (William "Wee Willie" Davis). Davis, a professional wrestler who appeared in nearly 30 films from 1941 (SHADOW OF THE THIN MAN) to 1978 (AMERICAN HOT WAX) makes virtually no impression in PURSUIT. More interesting are Evans and Kosleck, whose characters are clearly based on Kasper Gutman and Joel Cairo, the colorfut villains of

Dashiell Hammett's The Maltese Falcon (1930).
Gutman and Cairo are homosexuals in both the novel and the 1941 film version of Falcon (where they were immortalized by Sydney Greenstreet and Peter Lorre). PURSUIT's Gregor and Mirko, though, are practically asexual, their gayness only implied by the real-life gender preference of the actors playing the roles.

Among hornor beiffle, Evans its known primarily as the barrel-bellied, dipper-lipped Vazec, who blows: up the dam and washes the Wolf Man and the Frankenstein right out of his hair in FRANKENSTEIN MEETS THE WOLF MAN (1943), Actually, the actor was more than the sum of this part. Born in England on April 13, 1903, Rex Evens was a popular planist and composer (with funcist Rowland Leigh) of bawdy songs. Unfortunately, he met with less success when he emigrated to the United States. Chunes with director George Cukor, Evans appeared: in the latter's CAMILLE (1936, as a pianist): ZAZA (1999) THE PHILADELPHIA STURY (1940): A WOMAN'S FACE (1941), KEEPER OF THE FLAME (1942); ADAM'S RIB (1949); IT SHOULD HAPPEN TO YOU (1954); and A STAR IS BORN (1954). (In his 1991 biography George Cukor: A Deuble Life, Patrick McGilligan writes "... that after viewing several scenes of CAMILLE and seeing the same: actor appear-for no logical reason-in several different scenes, Garbo asked Cukor, "Who is that big man and what part is he playing?" 'That man is: Rex Evans,' the director is said to have replied. 'And he's playing the part of a friend who needs a: job.") Evans also popped up regularly at Cukor's: all-male Sunday bacchanals, at which the swimming pool was regularly stocked with young. Hollywood tropefuls.

In addition to supplementing his income between Cukor gigs as proprietor of an art gallery, Rex Evans found another kindred spirit in Danny Kaye, appearing with the comic in KNOCK ON WOOD (1954), MERRY ANDREW (1958), and ON THE OOUGLE (1961), the last named proving to be Evans' final film. The actor died on April 3, 1969, 10 days short of his 66th birthday.

Planning a trip with his wife to Los Angeles and Itawaii in 1982, film scholar John Brunas checked the LA telephone directory for listings of actors he admired and found Martin Kosleck, supporting player in such pictures as CONFESSIONS OF A NAZI SPY (1939); FOREIGN CORRESPONDENT (1940); THE MAD DOCTOR (1941); THE MUMMY'S CURSE (1944); HOUSE OF HORRORS (1946); SHE-WOLF OF LONDON (1946); THE FLESH EATERS (1964); and THE MAN WITH BOGART'S FACE (1980). Following several phone calls and an exchange of letters, the Brunases met Kosleck and established a friendship that lasted till the actor's death in 1994. (Kosleck was born 90 years earlier, in Barkotzen, Germany.)

"Martin lived in a nice home in West Hollywood." Brunes recalled. "I was shocked at how frail helooked, though his skin was smooth and he was obviously coloring his hair to appear more youthful. He introduced us to his significant other, an actor named Christophor Drake, and the name immediately rang a bell. I'd been doing some research and found references to plays in which both Martin. and Chris Drake appeared, including THE MAD-WOMAN OF CHAILLOT in 1948. I'd also found an old newspaper clipping about a notorious incident that took place in New York. Martin was married in an actress named Eleanora von Mendelssohn. who was also in MADWOMAN, and several months before her death they'd had a knockdown, drag-out fight at which Chris Drake was present. To say they had a falling out would be entirely accurate. because, after Chris left the building, Martin fell out the wildow! The papers said he'd been adjusting the curtains and slipped, but - reading between the lines - it seemed likelier that his wife: had pushed him? He fell two floors and Chris Drake found him tving on the sidewalk. Shortly thereafter, Eleanora died. Supposedly, she used ether to help her sleep and died of an accidental overdose. I never asked, of course, but I couldn't: help wondering if it was Martin's revenge."

Interviewer David Del Valle also met Kosleck in the 1980s, and the actor reflected fondly on his late costar, Basil Rathbone. "Basil and I became great friends on the set of THE MAD DOCTOR. We played partners in crime as well as roemmates—yery avant garde for the time. He and his wife

Ouida gave magnificent parties and all of Hollywood attended them. I was invited until Ouida saw our film together. After that, she was cold and very unfriendly to me. I was very aware of her jealously regarding Basil and he was helpless to intervene. However, by the time we worked on the Holmes film, it was like old times. Basil and I were a team again, even though my part was nothing. I get emotional thinking about how good a friend he was, always trying to get them to give me more lines. I recall telling him not to bother. I was just so glad to be working with my dear friend that the part was of no Importance at all."

According to John Brunes, "Martin talked often about how much he idolized Rathhone. He said they had a wonderful reunion on PURSUIT TO ALGIERS. The cast included Leslie Vincent, who played the supposed prince masquerading as Dr. Watson's nephew. Martin and Leslie were living together, and Rathbone disapproved - not because he disapproved of gay relationships, but for quite another reason. Rathbone came up to Martin one, day and said, 'Martin, how can you live with someone who has absolutely no talent?'"

Leslie Vincent may have lacked acting ability, but he was wise enough to eventually abandon the footiights and focus on business pursuits.

Rathbone struggled in his final years to maintain his wife's lavish lifestyle, appearing in such travesties as HILLBILLYS IN A HAUNTED HOUSE (1967). The bogus crown prince, on the other hand, was a bona fide millionaire by the time of his death on February 1, 2001.

TERROR BY NIGHT



- 1. OPEN
- 2. THE STAR OF RHODESIA
- 3. ALL ABOARD!
- 4. MURDER ON THE SCOTCH EXPRESS
- 5. WATSON ON THE CASE
- 6. THE MATHEMATICS PROFESSOR
- 7. COLONEL SEBASTIAN MORAN
- 8. STRANGER ON A TRAIN
- 9. LADY ON A TRAIN
- 10. THE TRAINED KILLER
- 11. AN INSPECTOR CALLS
- 12. END OF THE LINE
- 13. END CREDITS

Sebastian Moran was a colonel in Her Majesty's Indian Army, big-game leunter, card sharp, author of Heavy Game of the Western Himalayas and Three Months in the Jungle. He was second-in-command in James Moriarty's secret society of villains, and a blackguard second only to his professorial superior in the number of times he's turned up in pastiches. and adaptations of the canon.

For all of that, Moran is present in only one of Sir-Arthur Conan Doyle's Sherlock Holmes adventures "The Empty House," published by Collier's and The Strand Magazine in 1903), but his name pops up in The Valley of Fear (1914) and the title story of the collection His Last Bow (1917), among other stories. He's also present in spirit in "The Mazarin: Stone" (1921), considered by many to be the worst. Holmes tale Conan Doyle ever penned. It was adapted by the author from his 1921 one-act play THE CROWN DIAMOND, in which Moran was billed. as "an intellectual criminal." For "The Mazarin Stone," though, Moran-already tried and convicted: following "The Empty House" - became Count Negretto Svivius, one of Conan Dovie's less. interesting creations.

Nor did "the old shikari" (as Holmes calls him): fare so well in John Gardner's novel The Return of Moriarty (1974); he was dispatched by the professor himself when the Napoleon of Crime got it into his masterinlad that the imprisoned Moran would very likely spill some criminal beans. In Carole Nelson Douglas' Irone at Large (1992) and Castle Rouge (2002), the murderous reprobate matched wits with a woman capable of outsmarting even the "unbeatable" Sherlock Holmes: Irone Adler, Needless to say, he finished rather badly.

On film, Moran showed his scowling mug in 1931's THE SLEEPING CARDINAL (played by Louis Goodrich), 1935's THE TRIUMPH OF SHERLOCK HOLMES (Wilfred Caithness), and 1937's SILVER BLAZE (Arthur Goullet), all three starring Arthur Wontner as the Great Detective. The character also appeared in 1921's THE EMPTY HOUSE

(Sidney Seaward), 1929's THE RETURN OF SHERLOCK HOLMES (Donald Crisp), and, of course, TERROR BY NIGHT (1946), the next to last film in the long-running series starring Basil Rathbone as Holmes and Nigel Bruce as Dr. John H. Watson.

By the time it got around to Colonel Sebastian Moran, the Rathbone/Bruce series had run Professor Moriarty into the ground. In fact, the series had run the ground into Professor Moriarty three times! First, he fell from the Tower of London (1939's ADVENTURES OF SHEPLOCK HOLMES), then through a trap door (1942's SHEPLOCK HOLMES AND THE SECRET WEAPON), and finally from an apartment-house ledge (1945's THE WOMAN IN GREEN).

The series demanded fresh blood, the kind that hadn't already been splattered all over the pavement. Moran was called into service, but with a twist. TERROR BY NIGHT's Colonel Sebastian Moran isn't Colonel Sebastian Moran. He's traveling in disguise. And, if you don't want to learn his identity before watching the film, we're pulling into your station right now. Read no further.

The movies have carried on a love affair with locomotives ever since THE GREAT TRAIN ROBBERY (1903), considered the first true narrative film. What better way to put the motion in motion pictures than to set a story aboard an express streaking through the countryside? While comedians put them to often brilliantly destructive use (Buster Keaton in 1927's THE GENERAL, The Marx Brothers in 1940's GO WEST), trains lent themselves especially well to tales of mystery and suspense-in other words, to those provinces presided over by such as Agatha. Christie, lan Fleming, Alfred Hitchcock, and Arthur Conan Doyle.

Though Conan Doyle's "The Bruce-Partington: Plans" (1908) contains the closest railroad ties, trains figure in a number of canonical adventures and one non-canonical episode of particular note. In 1898, during the period in which Holmes and Moriarty were both presumed dead at the foot of the Reichenbach Falls, Conan Doyle penned "The Missing Special," its title referring to a train that steams out of Liverpool and promptly, completely disappears. Held responsible for the vanished.

special is "one of the acutest brains in England"—who else but Moriarty? - and offering the newspapers a solution to the puzzle (an incorrect; one, as it transpires) is an "amateur reasoner of some celebrity." One who plays the violin, no doubt!

Agatha Christie's Belgian sleuth, Hercule Poirot, answered the "All abcard!" in THE MYSTERY OF THE BLUE TRAIN (1928) and MURDER ON THE ORIENT EXPRESS (1934), the latter filmed in 1974 with Albert Finney as Poirot. Another Poirot mystery, THE ABC MURDERS (1936, and filmed again in 1966 as THE ALPHABET MURDERS with Tony Randail), centered on a serial killer who leaves behind the ABC Reilway Guide at the scene of his crimes. For her part, Miss Jane Marple learned what Mrs. McGillicuddy saw when sae took the 4:50 from Paddington in 1957. (Filmed in 1961 as MURDER, SHE SAID, the screen version had Miss Marple herself, in the formidable figure of Margaret, Rutherford, take to the rails.)

The film versions of lan Flanting's James Bond books rarely bear much resemblance to his original stories, but a train figures prominently in both FROM RUSSIA, WITH LOVE (1963) and its 1957 source novel. Trains can be also spotted in LIVE AND LET DIE (1973) and THE SPY WHO LIVED ME (1977).

Afred Hitchcock, The Master of Suspense began working on the railroad as early as 1932 with the minor NUMBER SEVENTED. He was soot on the right track with THE 39 STEPS (1935), SECRET ASENT (1936), and THE LAUY WANISHES (1938), which introduced the comic characters of Charters and Caldicott, cricket-crazed Britishers played to perfection by Basil Radford and Naunton Wayne. So popular were Charters and Caldicott that they hopped another, non-Hitchcockian express for the 1940 sequel NIGHT TRAIN TO MUNICH. (Charters and Caldicott returned twice) more, in 1941's CROOK'S TOUR and 1943's MULDISTREE TO THE US.)

Hitchcock himself continued to feature trains in his films, using them to superb effect in SHADOW OF A DOUBT (1943), NORTH BY NORTHWEST (1959), and, most famously, STRANGERS ON A TRAIN (1951).

With Hitchcock very likely its primary source

TERROR BY NIGHT

(Sherlock Holme's

"Obviously Hitchcock's THE LADY VANISHES" inspired the author of the script," opined Bosley Crowther in The New York Times), TERROR BY NIGHT is a strong entry in the Holmes series and surprisingly so, since it comes quite late in the game. Pulp-fiction writer Frank Gruber, like Sertram Milihauser before him, had the happy knack of incorporating bits and pieces of the canon into his screenplay. TERROR BY NIGHT begins when Holmes and Watson are engaged to safeguard the Star of Rhodesia, a priceless diamond belonging to Lady Margaret Carstairs (Mary Forbes). . . On a journey - a "one way ticket to death." as Universal publicity had it-from London to Edinburgh. The Star has a bloody history, much like the titular gem of Conan Dovie's 1892 story "The Blue Carbunde" and the Borgia Pearl of 1904's "The Six Napoleons.") Along for the ride are Inspector. Lestrade (Dennis Hoey, making his last appearance: in the series) and an old army churt of Watson's... Major Duncan-Bleek (Alan Mowbray).

Before long, Roland Carstairs (Geoffrey Steele) is murdered and the diamond presumably stolen. Suspicion falls on Lady Margaret, Professor William: Kilbaine (Frederick Worlock), Mr. and Mrs. Shallcross (Gerald Harner and Janet Murdoch), and Vivian Vedder (Renee Godfrey), the last named accompanying her mother's coffin to its final resting place. In truth, the coffin has a false bottom (lifted from 1911's "The Disappearance of Lady Frances. Cartax") concealing Sands (Skellon Knaggs), a weasely killer who not only has murdered Carstairs. (with the infamous aircum of "The Empty House")... but comes perilously close to handing Lestrade that fatal one-way ticket. Behind it all, Holmes suspects, is Colonel Sebastian Moran, "the most" sinister, ruthless, and diabolically clever henchman: of our late and unlamented friend. Professor Moriarty." He's right, of course. Again, as in SHERLOCK HOLMES AND THE VOICE OF TERROR (1942), the culpdt turns out to be semeone masquerading as one of Watson's cronics. Major Duncan-Bleek is really Sebastian Moran. British character actor Alan Mowbray (born in London on) August 18, 1896) is probably best remembered. today as the unctuous but faithful manservant Wilkins in TOPPER (1937) and TOPPER TAKES A

TRIP (1939). Whether comforting scatterbrained Clara Topper (Billie Burke) or contending with banker Cosmo Topper (Roland Young) and his ghostly companions (Constance Bennett and Cary Grant), Mowbray remained cool and collected, delivering the last line of dialogue ("Bless our happy home!") in both films.

Adept at comedy, particularly when ke was: playing servants, hain actors, or con artists. Mowbray earned saughs in such pictures as ROMAN SCANDALS (1933); THE NIGHT LIFE OF THE GODS (1935 and, like the Topper films, based) on a comic novel by Thome Smith); MY MAN GODFREY (1936): NEVER SAY DIE (1939, in which he performed with Bob Hope an early version of the routine that later became the "pellet with the poison" sequence in 1956's THE COURT JESTER): THE BOYS FROM SYRACUSE (1940); MERTON OF THE MOVIES (1947): ABBOTT AND COSTELLO MEET THE KILLER, BORIS KARLOFF (1949): MA AND PA KETTLE AT HOME (1954); and AROUND THE WORLD IN 80 DAYS (1956). Dramatically, heexcelled in ALEXANDER HAMILTON (1931, as George Washington); THE HOUSE OF ROTHSCHILD (1934); CHARLIE CHAN IN LONDON (1934); MARY OF SCOTLAND (1936): I WAKE UP SCREAMING :(1941); MY DARLING CLEMENTINE (1946); CAPTAIN FROM CASTILE (1947); and THE KING AND I (1956). Of special interest to Skerlockians were his turnsas Colonel Gore-King in SHERLOCK HOLMES (1932, with Clive Brook in the title role) and as Inspector Lestrade in A STUDY IN SCARLET (1933, with Reginald Owen as Holmes). The actor died on: March 25, 1969.

An interesting footnote: among Alan Mowbray's final films was Hitchcock's THE MAN WHO KNEW TOO MUCH (1956), in which he played Val Pamell, one of a small group of theatrical well-wishers that included, in the role of Jan Peterson, another of Professor Moriarty's minions-Hillary Brooke, better known as THE WOMAN IN GREEN.

DRESSED TO KILL



- 1. OPEN
- 2. MADE IN DARTMOOR
- 3. AN IDIOTIC BURGLARY
- 4. "This is murder!"
- 5. An Unscrupulous Woman
- 6. THE HUNTERS HUNTED
- 7. THE BANK OF ENGLAND PLATES
- 8. NAME THAT TUNE
- 9. VARIATIONS ON A THEME
- 10. VARIETIES OF TOBACCO
- 11. A SCANDAL IN BAKER STREET
- 12. HOUSE CALL
- 13. END CREDITS

"Heightened mystery is added by the fact that the title has nothing to do with the story and though probably no great loss ..., remains inexplicable to the end." Thus spake The New York Times on May 5, 1946.

It's practically mandatory when discussing DRESSED TO KILL (1946), the last film in the Basil Rathbone/Nigel Bruce series of Sherlock Holmes. adventures produced by 20th Century Fox and: Universal Pictures, to proclaim the title as meaningless. Such however, is not the case. The title may pass without explanation in the story itself, but its meaning is hardly a mystery. Plainly, it refers to the character of Hilda Courtney (Patricia. Morison), seen throughout most of the film in the finest furs and clothes that Universal's limited budget could offer. Mrs. Courtney is the Iconic. femme fatale, luring gulleless men - and very meanly the Great Detective himself - to their doom. She also likes to play dress-up, masquerading as an old charwoman in the course of her criminal escapades.

Perhaps the title is considered pointless due to its overuse. It had already served as the title of a 1928 gangster film with Edmund Lowe and Mary Astor, and was again pressed into service a mere five years before the Holmes film, for a Michael Shayne mystery starring Lloyd Notan. In 1979, the title was used in the telefilm SHE'S DRESSED TO KILL, concerning a string of fashion-model murders. DRESSED TO KILL popped up again in 1980, for a Brian de Palma thriller starring Michael Calne as a murderous transvestite. (The Holmes film, incidentally, was tediously rechristened SHERLOCK HOLMES AND THE SECRET CODE in Estimant.)

DRESSED TO KILL's original title, also judged inexplicable, was PRELUDE TO MURDER, and again the connection seems so self-evident that even Dr. Watson could deduce its meaning. "Prelude" is a musical term, of course, and melody drives the events of Frank Gruber's original treatment, from

-SHERLOCK HOLMES

which Leonard Lee tashioned his screenplay.
Appropriating the basic plot mechanics of Sir
Arthur Conan Doyle's "The Dancing Men" (1903),
and the film based on it (1942's SHERLOCK:
HOLMES AND THE SECRET WEAPON), and
combining them with the elements from Conan
Deyle's "The Six Napoleons" (1904) and its series
entry (1944's THE PEARL OF DEATH), Gruber and
Lee substituted three music boxes for the plaster
busts of the Little Corporal and a coded message
of musical notes for terosichoreen stick floures.

The result - inevitably - was derivative, but Conan Doyle himself had often recycled his stories. (What is 1924's "The Three Garridebs." If not 1891's "The Red-Headed League?") Furthermore, the scenarists exhibited eleverness and a knowledge of the canon by chaosing music as: their metif. Sherlock Holmes is not only a devotee of fine music, after all, but also a talented amateur violinist and (as Watson tells us in "The Red-Headed League*) *a composer of no ordinary merit." He's a man who will briefly set aside an investigation to attend a concert by violinist Pablo de Sarasate at the St. James' Hall (again, in "The Red-Headed League"). And the only woman for whom he holds a high regard (other than Mrs. 4 Hudson, of course) is the beguiling adventuress and prima donna of the Imperial Opera of Warsaw -Irene Adler, introduced in "A Scandal in Bohemig". (1891), the very first short story to feature the world's first consulting detective.

None of this could have been accidental on: Gruber and Lee's part. Indeed, when we first discover Holmes and Watson in reflective mood at the beginning of DRESSED TO KILL, they're discussing the late Miss Adler-the woman, as Holmes calls her - and the recent publication of the good dector's latest literary effort. "A Scandal in Bohemia," in The Strand Magazine, Later, Hilda: Courtney adopts Holmes" "scandalous" trick of using a smoke bomb to force someone (in this. case, Watson) to reveal the hiding place of acvaluable item. In "Scandal," the item is a compromising photograph of Irene Adler with Wilhelm Gottsreich Sigismond von Onnstein, the hereditary King of Bohemia; in DRESSED, it's one of the music boxes.

Though Mrs. Courtney holds no exalted place in Sherlock Holmes' mind or heart, the actress who played her could easily have essayed the role of. the Warsaw prima donner. Born of theatrical parents in New York City on March 19, 1915. Ursula Eileen Patricia Augustus Frasier Mortson (known professionally as Patricia Morison) studied dance with Martha Graham, singing with Richard Berchert, and understudied Helen Haves in the 1935 Broadway play VICTORIA REGINA. Morisoni was offered a contract with Paramount in 1938. but never had much luck in Hollywood, invariably, finding herself relegated to minor roles in major. pictures (1943's THE SONG OF BERNADETTE. 1945's WITHOUT LOVE, 1947's SONG OF THE THIN-MAN) or major roles in minor pictures (1943's CALLING DR. DEATH, 1947'S TARZAN AND THE HUNTRESS). A gifted singer, she finally achieved stardom as Lilli Vanessi in the original Broadway production of Cole Porter's KISS ME, KATE (1948). Introducing such now classic standards as "So in: Love" and "Wunderbar." (Morison was trained for the show's Shakespearean scenes by veteran character actress Constance Collier, in much the same manner that Collier, as Cathering Luther. trained the young actress played by Katharine Hepburn in the 1937 film STAGE DOOR.) Though she never again originated such a classic character, Morison's success continued with stage. predections of THE KING AND I, KIGMET, THE MERRY WIDOW, and SONG OF NORWAY.

Lest there be any doubt that DRESSED TO KILL owes a substantial debt to "A Scandal in Bohemia," one need only note one of the story's best-loved dialogue exchanges:

"I think that I had better go, Holmes."
"Not a bit, Doctor. Stay where you are. (em.
lost without my Boswell."

Holmen rulers to James Boswell, bosom friend, of Dr. Samuel Johnson and author of the two-volume The Life of Samuel Johnson, LLD (1791). Like Watson, Boswell was a keen chronicler of his companion's adventures and something of a ladies' man, though not so circumspect a one as the good dector. (Watson married and settled down; Boswell was a familiar figure to the prostitutes in St. James' Park, contracting:

genorrhee 17 times in 30 years of unbridled security.) Surely it cannot be coincidental, given the reference to Boswell in "A Scandal In Bohemin," that the entire climax of DRESSED TO KILL transpires in Universal's recreation of an actuel historic site - the London home of Dr. Samuel Johnson. It is there that Basil Rathbone and Nigel Bruce, responding to congratulations from inspector Hopkins (Carl Harbord) on solving the case and catching the felone, speak the last lines they were ever to share on the acreen:

"It's entirely due to Dr. Walson. He gave me the clue when he mentioned Dr. Samuel Johnson."

"I don't think I could have done it entirely without Mr. Holmes' help, you know."

Fade out. The end. Tragically, the primary architect of the Holmes series - leastwise, at Universal - never reaped the benefits of his artistry. Producer/director Roy William Neill, in the picture, business since 1916 and responsible for such minor classics as THE NINTH GUEST (1934), THE BLACK ROOM (1935), FRANKENSTEIN MEETS THE WOLF MAN (1943), and THE BLACK ANGEL (1949), was himself visited by the black angel some five months after the release of the final Holmes feature, dying in England of a heart attack on December 14, 1946.

Forever associated with the character of Dr. John H. Watson, Nigel Bruce continued in films until October 8, 1953, when he, too, succombed to heart failure. Among his final credits: THE TWO MRS. CARROLLS (1947), JULIA MISBEHAVES (1948), Charles Chaplin's LIMELIGHT (1952), and the 3-D adventure BWANA DEVIL (1952).

The often unsung Mary Gorden, Mrs. Hudson in both the film and radio series, continued in movies until 1950's WEST OF WYOMING and THE FILE ON THELMA JORDAN. She died 13 years later on August 23, 1963 at age 81.

When DRESSED TO KILL went before the carneras, Basil Rathbone had already decided to abandon Sherlock Holmes, both onscreen (Universal held the rights to the character through 1949) and over the radio. (Rathbone and Bruce had chalked up over 200 half-hour episodes; Bruce, whose friendship with Rathbone was sorely

tried by his costar's desertion, soldiered on for 39 more stories with Tom Conway as Holmes.) Like Conan Doyle before him, Rathbone felt that the Great Detective kept him from better things.

He was wrong.

RESSED TO KELL

Rathbone had some late success on the Broadway stage (in 1947's THE HEIRESS and 1958's J.B.), but the non-Holmesian highlights of his career (1935's ANNA KARENINA, CAPTAIN BLOOD, A TALE OF TWO CITES, and DAVID COPPERFIELD; 1936's ROMEO AND JULIET; 1938's THE ACMENTURIET, OF ROMIN HOUD and IF I WERE KING; 1940's THE MARK OF ZORRO) were, for line most part, behind him, including the horror-tinged roles (1939's SON OF FRANKENSTEIN and TOWER OF LONDON; 1941's THE MAD DOCTOR and THE BLACK CATI he so disliked.

Ahead lay parodies of his swashbucklers (1954's CASANOVA'S BIG NIGHT and the admittedly superior 1956's romp, THE COURT JESTER); more horrors (1956's THE BLACK SLEEP, 1962's TALES OF TERROR, 1964's THE COMEDY OF TERRORS); as sheepish relium to Holmes on Broadway (1953's SHERLOCK HOLMES); and television (a failed pilot in 1950 and the 1953 SUSPENSE episode "The Adventure of the Black Baronet"). He also appeared in such end-of-the-road drive-in fodder as GHOST IN THE INVISIBLE BIKINI (1966) and HILLBILLYS IN A HAUNTED HOUSE (1967).

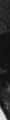
Basil Rathbone's most recent film credit appeared in 1986, some 19 years after his death (a heart attack) on July 21, 1967. One of his old radio performances had been commandeered for the animated feature THE GREAT MOUSE DETECTIVE. The Disney studio needed a voice for the silhouetted character of Mr. Sherlock Holmes.

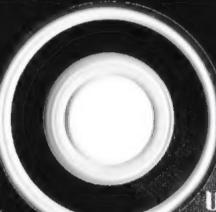
— Richard Valley is the publisher of Scarlet Street magazine (www.scarletstreet.com) and also a playwright whose comedies have been produced in New York, Boston, Minneapolis, and other cities.









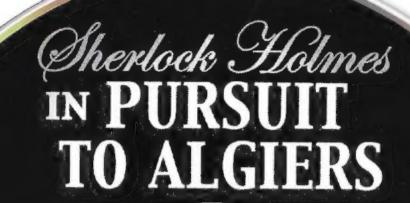




www.mpihomevideo.com

film and television archive

The SH Mins: © 1942, 1969 King World Productions, Inc. All Rights Reserve

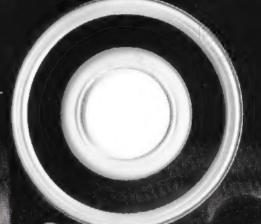


UCLA film and television

archive



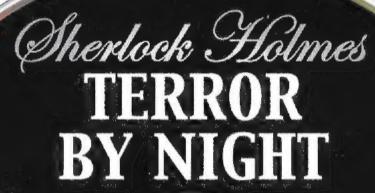




















UCLA)

film and television archive

Mins. ©1942, 1969 King World Productions, Inc. All Rights Re















film and television archive

The 12 mins. © 1942, 1969 King World Productions.